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SIR GERARD NAPIER, BART. (1762)

By SIR JOSHUA REYNOLDS, P.R.A.

Canvas, size 50 in. × 40 in.

By permission of Messrs. Vicars Bros., Old Bond Street, London, W.

A SURVEY OF CERAMICS IN THE EXHIBITION OF CHINESE ART AT BURLINGTON HOUSE

BY BERNARD RACKHAM



Fig. I. YELLOW-GLAZED JAR. Han or earlier
Lent by the William Rockhill Nelson Gallery of Art, Kansas City

IT is very appropriate that No. 1 in the catalogue of the Chinese Exhibition is a piece of pottery, and there is significance in the fact that "china" and "silk" are the only words of everyday currency in the English language which are derived from Chinese. For in China, as in few other countries, so-called applied arts, and especially the art of the potter, hold a position in culture generally little if at all inferior to that of painting, architecture and sculpture. In the series of national exhibitions at Burlington House the Persian affords the only parallel to the present one in the relative subordination of graphic art.

Again it is fitting that exhibit No. 1 should be contributed by the East Asiatic Collections in Stockholm, for it is their learned director, Professor J. G. Andersson, who first revealed to our knowledge the wonderful prehistoric wares from graves in Kansu Province, of which this vase is one of the finest examples; with the dynamic swirls of its decoration painted in black and purplish-red it stands as a magnificent witness to the high æsthetic level reached

by the men of this early culture. Their true affinities, however, have not yet been fully cleared up, and the links will perhaps never come to light which connect them with the Chinese of history. When we pass to the latter it is somewhat surprising to find them so late, in comparison with many Western races, in achieving distinction as potters; the wares of the Chou period will not bear comparison with the bronzes, from which to a large extent they borrowed their forms. It is only with the Han period that mastery in this art was won,



Fig. II. EARTHENWARE TOMB-FIGURE. Period of
the Six Dynasties
Lent by Mr. H. J. Oppenheim

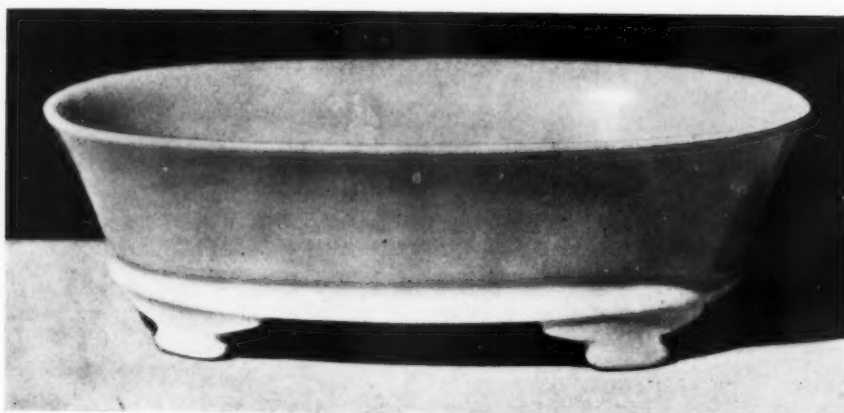


Fig. III. NARCISSUS POT, JU WARE. Sung
Lent by the Chinese Government

with the general adoption of glaze as a customary surface covering.

The question of the origin of glaze in China still remains a subject of debate. That the green and brown lead glazes of the Han funeral urns and models (of which there are typical representatives in the exhibition) are derivative from the similar glazes employed by potters in the Roman Empire has generally been regarded as probable; but recent discoveries have made known certain wares with a greenish-grey glaze in which lead is absent, which may perhaps be assigned to the earlier part of this period if not before. Related to this class in decoration is a yellow-glazed covered jar (Fig. I, No. 454, from Kansas City), which has bands of relief ornament undeniably akin to that on Chou bronzes, although its glaze is apparently a lead glaze. Affinities with Chou pottery are perhaps present also in a large jar of noble form (No. 507, from the Metropolitan Museum, New York); whilst its shoulder is covered with a grey glaze running down with the appearance of heavy rain on a window, the lower unglazed part shows clear marks of the mesh of a textile held in the shaping hand of the potter, and this is a feature of some of the unglazed wares generally accepted as Chou. The Han wares of more familiar type call for no special comment. They start the tradition of dignified form which was constant in the best Chinese pottery till modern times, but they do not compare in artistic importance with the contemporary bronzes exhibited side

by side with them; incidentally, it may be remarked that one of the great advantages of the exhibition lies in the opportunities (not so readily provided elsewhere) of studying together the whole art of a period, whatever the material in which it is embodied.

The centuries that followed the fall of the Han, important as they were in sculpture and other arts, did not, so far as we know, produce pottery of much distinction. The tomb figures in unglazed grey earthenware somewhat vaguely

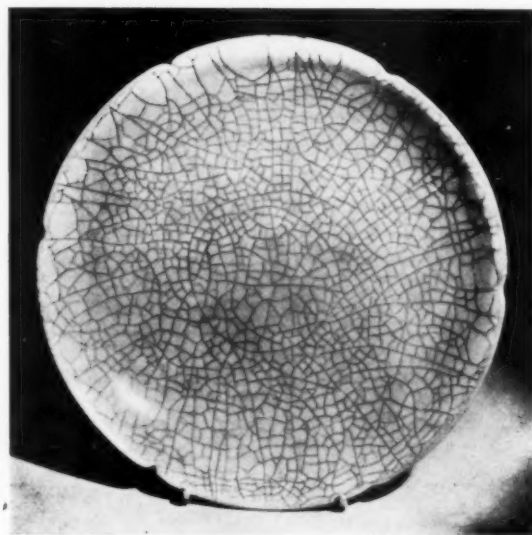


Fig. IV. DISH, KO WARE. Sung
Lent by the Chinese Government



Fig. V. BOWL, YÜEH WARE. Sung
Lent by the Metropolitan Museum of Art, New York

attributed to the Wei and preceding periods alone call for remark; amongst the large numbers of them that have been dug up are found here and there pieces to prove in their makers keen observation of natural forms and a ready power of translating them into clay. Amongst several in the exhibition Mr. Alan Barlow's man squatting with his face buried in the folds of his robe (No. 2430), called in the catalogue a "Sleeping Gardener," may be quoted as worthy to be called a masterpiece; those familiar with French mediæval art will hardly fail to be struck by the chance resemblance in the motive to a drawing of a disciple in the Garden of Gethsemane in the album of Villard de Honnecourt. The boy with a bird in his hand (Fig. II, No. 2422), lent by Mr. H. J. Oppenheim, is another example, remarkable for its vivacity. The superb horse's head, attributed to the period of the Six Dynasties (No. 2435), lent by the Crown Prince of Sweden, is worthy of comparison as an artistic conception with the green jade horse (No. 553) from the Eumorfopoulos Collection. A tomb set of objects in various materials (No. 634, lent by the Chinese Government) from an interment of the year 603, in the Sui period, at An-yang in Honan Province, is of archaeological value as determining the date of certain forms

of pottery with olive-green glaze hitherto generally classed as T'ang—a flat dish with low outcurved rim and low foot, a cup of slightly "pouting" profile and a globular jar with middle ridge and four small noose-shaped handles.

The tomb figures of the T'ang period are nowadays so familiar that the enthusiasm with which their first appearance was greeted some thirty years ago is almost forgotten, but the best of them justify their reputation; the



Fig. VII. BOWL, BLUE-AND-WHITE PORCELAIN.
Hsüan Tè
Lent by Mr. and Mrs. Walter Sedgwick



Fig. VI. BOTTLE, CHÜN WARE. Sung
Lent by Sir Percival David

blue-splashed horse (No. 2462) from the Eumorfopoulos Collection, or the delightful water-buffalo with a boy dozing on its back (No. 2453), lent by Mrs. C. R. Holmes, are amongst the more attractive in the exhibition. The T'ang pottery seldom attains the ideal beauty of form which seemed to come without effort to the masters of the Sung dynasty. The classic dignity of which it is capable, however, is seen in such wares as the bottle (No. 2368) from the Eumorfopoulos Collection or the dishes with incised lotus ornament in the centre (Nos. 2441, 2447). The small T'ang polychrome glazed boxes and other objects of which there are

admirable examples in the exhibition, are as delightful as anything in the whole range of Chinese ceramic production.

In contrast with T'ang classicism the art of the Sung period has a lyrical quality which finds perfect expression in porcelain; an acute sensibility for sheer beauty of material alike in colour and in surface texture and for subtleties of graceful form is characteristic of the new age. It is in the wonderful display of Sung wares that we first realize the importance of the Chinese Government's contribution. It is not only the specialist student who will linger in this corner of the exhibition; those who come simply to enjoy will find here some of their chief delights. Contained in cases apart are groups which now for the first time help us to understand the distinctions, long familiar from literary sources and often debated, between Kuan, Ko and Ju. The three types appear to merge into one another and to include each a considerable range in their glaze colouring, so much so that many borderline pieces are likely to remain very difficult to classify with certainty. It may, however, be said that the Kuan glazes are in the main of a liquid greenish tone with wide crackle, the Ko tend to white or stone-grey with a dark crackle sometimes of close mesh, whilst the Ju ware at its best has a lovely even bluish-green glaze strongly recalling alike in colour and in its close texture and surface quality the glaze on the finest Korean porcelains. One of the most beautiful pieces of the last-named in the exhibition is a small oval shallow tray (Fig. III, No. 955) with four low supports made to contain growing narcissus bulbs; it has the added interest of an accompanying booklet by the Emperor Ch'ien Lung, written with his own hand and illustrated with charming sketches. Its bluish-green glaze comes nearer in tone, whilst far exceeding in evenness and purity of colour, the finest of the Korean celadon wares. Of the Kuan and Ko wares from the Chinese loan typical examples were reproduced in the November number of *Apollo* (pp. 318, 319). Another specimen of the former is a dish (Fig. IV, No. 907), showing the subtle indentations of the rim, aptly likened to the corolla of a flower, which contribute so materially to the beauty of form in many Ko dishes and bowls; this piece has also received the distinction of an imperial inscription of the time of Ch'ien Lung. The

indentations appear again, for instance, on a bowl (No. 910); it is closely similar to one in the Victoria and Albert Museum, confirming the description (as Ko ware) given of this latter by Chinese authorities when it was acquired for the Museum, as long ago as 1883, through the late Dr. S. W. Bushell, then resident at Peking.

It was conjectured a few years ago, and the conjecture was generally accepted, that the mysterious Ju ware might be none other than the better quality of the porcelain which has latterly become fairly familiar in European collections and is known by the Chinese term *ying ch'ing*, describing the pale "shadowy blue" of its glaze. The disproof of this identification afforded by comparison with the Ju category accepted by the Chinese authorities will not lessen our appreciation of the beauty of many of the *ying ch'ing* pieces shown in the exhibition; a little basket-moulded bowl (No. 924) may be named as one of the most charming. A bowl (No. 988) from the Rutherford Collection is one of the most distinguished, as a work of art, amongst the exhibits of the heavy ostrich-egg white ware, also attributed to the Sung period, associated with finds at Chü-lu Hsien; like many specimens of this class it shows traces of burial in iron-stains on the surface, which if anything add to its attractiveness. Another Sung ware of the coarser kind only recently identified is the Yüeh ware with its greyish celadon glaze of which a small group is included in the exhibition; the bowl (Fig. V, No. 1006) with dragons carved in bold relief in the inside is a typical example, lent by the Metropolitan Museum, New York.

Other porcelains of the Sung period present fewer problems of classification, but are no less admirable and equally well represented in the exhibition; all are there in almost superabundance—the famous Chün, Chien and Ting, and the celadons of various types, including that lovely paragon of glazes from Lung-ch'üan to which rather absurdly the Japanese name *Kinuta* ("mallet") is given by extension from the fact of its frequent occurrence on vases resembling a mallet in shape. The Chün bottle (No. 1067) lent by Sir Percival David, reproduced in Fig. VI, with dappled blue and purple glaze, stands out for its unusual shape amongst the wares of this class. An array of the coarser-bodied



Fig. VIII. VASE, BLUE-AND-WHITE PORCELAIN
Early Ming

Lent by the Topkapu Museum, Constantinople

Tz'ü Chou is given a prominence on a high shelf to which its bold shapes and pronounced decoration entitle it. Amongst these may be noticed especially the vase (No. 1226) lent by Mr. Oscar Raphael with peony designs in dark brown melting into the overlying transparent glaze of lighter yellowish brown, and the magnificent Eumorfopoulos vase from the British Museum (No. 1270) with sprays of flowers in intense black under a brilliant green glaze.

The Tz'ü Chou wares form a transition from Sung to the very different world of Ming art, in which, in the latter part of the period at all events, forms tended to be massive—at times almost ungainly—colour intense and design strongly accented. In ceramics the outstanding development is the evolution under



Fig. IX. PAIR OF CUPS, ENAMELLED PORCELAIN. Ch'êng Hua
Lent by the Chinese Government

the guidance of the newly-founded Imperial factory at Ching-tê Chên of white porcelain as familiar to us in modern times. Of late years several collectors in England have been acquiring specimens of the earlier Ming porcelains, especially of the reigns of the two great patrons of the art, Hsüan Tê and Ch'êng Hua; but it is safe to say that the public in general have based their conceptions of Ming porcelain on the later wares and more particularly those made for export, of which long ago considerable quantities made their way to Europe from the Indies and Persia.

To those who ideas have thus been formed the specimens assembled at Burlington House will be a revelation, above all the loans in this category from the Chinese Government. We have first the monochrome glazes, including several examples of the copper red, the "sacrificial red" which was the forerunner of the famous *Lang yao* red of the XVIIIth century. This has a richness of tone but not quite the translucence of its later descendant, as may be seen from the delightful little Hsüan Tê pot (described in the Catalogue as a sauce-pot) moulded with overlapping lotus-petal scales (No. 1612) which was reproduced on p. 321 of last month's *Apollo*; another pot (No. 1614) from the same mould has a cobalt-blue glaze approaching the mazarine and "Temple of Heaven" blues of later times. The exquisite quality of early Ming porcelain is best seen, however, in the painted wares, and it is significant that, porcelain-painting technique

having once been brought to perfection, beauty of painted decoration began to win attention at the expense of plastic qualities; the shapes often argue a lack of that sense of form which was hardly ever wanting in the Sung period. Against the smaller blue-and-white and enamelled wares of the time of Hsüan Tê this charge cannot be made; what could for instance be lovelier alike in form and in the inspired draughtsmanship of their brushwork than the small cup (Fig. VII. No. 1450), with a bird on a bough, lent by Mr. and Mrs. Walter Sedgwick, or the bowl (No. 1463) with ducks and waterweeds which has long been remarked with admiration by visitors to the Porcelain Collection at Dresden? A bolder and very grand style of painting is characteristic of the XVth century wares exported to Western Asia, of which several have been lent from the Topkapu Museum at Constantinople; amongst these may be named the "pilgrim-bottle" (No. 1496) painted with a vagrant dancing to the music of a flute-player, or the hexagonal vase (Fig. VIII., No. 1433) with floral ornament in panels; this latter piece will call to the mind of those familiar with the Victoria and Albert Museum the hexagonal blue-and-white tiles from the Great Mosque at Damascus of which the close connection with Chinese porcelain has long been recognised.

The level of quality which could be attained by the enamelled porcelain of the XVIth century is proved by such pieces as the pair of bowls (Nos. 1579, 1592) with the mark of Ch'êng



Fig. X. BOWL, ENAMELLED PORCELAIN. Early Ming
Lent by Mr. H. J. Oppenheim

Hua, lent by the Chinese Government, of eggshell thinness, painted with butterflies and scattered petals of plum blossom; of the same order and scarcely less refined are two specimens of the famous "chicken cups" (Fig. IX., No. 1581), of the same reign, dignified by an accompanying ode of the Emperor Ch'ien Lung.

A class apart is the XVth century porcelain, apparently from some "provincial" factory, with enamelling over a semi-opaque greyish-white glaze of a texture somewhat resembling mutton-fat jade. The painting on pieces of this class in which a brownish red, a dark bluish green and black give the characteristic tonality generally consists of bird and flower themes rendered in a free graphic manner of peculiar seductiveness; amongst several admirable examples may be singled out the bowl (Fig. X., No. 1563), lent by H. J. Oppenheim, with the "Three Friends," the pine, bamboo and plum tree. The period of this very individual type of wares is indicated by the bowl (No. 1568), lent by Sir Percival David (who acquired it from the Winkworth Collection), with birds and plum-boughs and a date corresponding to A.D. 1433.

The later Ming porcelains are more generally familiar but also contribute greatly to the colour effect of the exhibition. The imposing proportions of the larger Chia Ching blue-and-white wares, such as the covered wine-jar



Fig. XI. VASE, PORCELAIN, PAINTED IN RED AND YELLOW.
Chia Ching Lent by the Museum für Kunst und Gewerbe, Hamburg



Fig. XII. VASE, PORCELAIN, PAINTED IN BLUE AND CRIMSON. Yung Ch'eng or earlier
Lent by Mr. S. D. Winkworth

(No. 1910) lent by Mr. and Mrs. Alfred Clarke, are matched by the deep intensity of the cobalt pigment—the “Mohammedan blue”—used for their decoration. A similarly powerful tone is peculiar to the enamelled porcelain of this mid-XVIth century reign; good examples are two jars with dragon designs in yellow on a red ground (Nos. 1949, 1952, Fig. XI.) lent respectively by Dr. E. Hultmark of Stockholm and the Museum für Kunst und Gewerbe, Hamburg. The reversion to a somewhat lighter style, both in design and in colour, in the reign of Wan Li is proved by such pieces

as the charming green and purple dragon saucer (No. 1944) of Sir Percival David, or the polychrome plate (No. 2050) with a bird on a branch from South Kensington (formerly in the Eumorfopoulos Collection).

It would be impossible here to discuss in detail the XVIIIth century wares with which the ceramic exhibits come to a close. All the types are worthily, and many splendidly, represented. It is perhaps the enamelled porcelains, of all the celebrated “families” which stand out most conspicuously. Dr. Leonard Gow has contributed much from his extremely rich collection—the pair of *famille verte* dishes for instance (Nos. 1775, 1776) with bird designs and borders in a style of incredible virtuosity, and the delightful dish (No. 1657) with ladies gathered by a lakeside for the Lotus Festival. Other remarkable pieces are the black vase with red plum-blossom (No. 1718) lent by Mr. Anthony de Rothschild, a brush-pot (No. 1686) with figures on a green ground, from Holland (Mr. Robert May), and the magnificent *garniture* (Nos. 1781, 1782) of *famille verte* jars and beakers, also from Mr. de Rothschild. The famous “birthday plates,” such as those lent by Captain Warre and Mr. C. E. Russell (Nos. 1722, 1727), should also be noticed. Amongst the wares of the *famille rose* may be named Sir Percival David’s pilgrim-bottle (No. 2277), in which the sense of design in flower-painting is maintained with little abatement, and the ruby-bordered *garniture* (No. 2137) belonging to Mr. B. Currie. The wonderful display of finely painted porcelain of the Ku-yüeh-hsüan type exhibits such an astonishing refinement of technique that a tendency to over-decoration and sometimes inharmonious colouring is forgotten in admiration of the painters’ skill. Lastly, amongst the later blue-and-white wares is included a remarkable square vase (Fig. XII., No. 1746) with birds and flowering plants in dark blue and copper-red, which proves the discriminating taste of its contributor, Mr. Stephen Winkworth; for although attributed in the Catalogue to the reign of Yung Ch’eng (the possibility of a slightly earlier date may be admitted), it keeps up the grand painting tradition of earlier ages and may be taken as no unworthy conclusion to this survey of an exhibition which, if it consisted of its ceramic items alone, would still be a revelation of the true greatness of Chinese art.

SOME LESS OBVIOUS MASTERPIECES AT THE CHINESE EXHIBITION

BY LEIGH ASHTON



Fig. I. MIRROR-BACK. Bronze. Warring States. Diam. 14 c.m.
(*Loaned by Oslasiatiska Sammlingarna, Stockholm*)

THE principle of arrangement I have endeavoured to carry out at the Chinese Exhibition, a principle which I would like to see adopted more frequently than it is in both temporary and permanent installations—and, indeed, it needed a demonstration of this kind to show its merits and demerits—is that only by a variety of heights and depths within a case and by a composition based on such variety can a considerable number of objects be shown together without the appearance of overcrowding. I think the success of the principle from the point of view of isolating as far as possible each object has been demonstrated; the chief point against it is that at times some object at the back of the case may prove difficult to see in sufficient detail, but here it should be possible by careful selection to eliminate the worst disadvantages of such a position. I am proposing in this article to show a few interesting and beautiful pieces which by reason of size do not, perhaps, carry quite the weight they should, but which it would be a pity for anyone who is interested in Chinese art to miss. The first, a mirror-back (Fig. I, Cat. No. 464),

dating from the period of the Warring States (*circa* 480–221 B.C.), is one of the most admirable examples of designing in the exhibition; it is shown at the left end of the slope in the last division on the left-hand side of Room 2. The dragons, drawn in a highly nervous and sensitive style, are set against a ground of T-diaper, an archaistic echo of Shang-Yin prototypes, but in this case probably derived from a textile pattern. The method of filling the circle is splendidly conceived and extremely successful. The second, a simple black pottery jar with scroll ornaments impressed on the ground (Fig. 2, Cat. No. 107), is described in the catalogue as of the Chou dynasty (1122–249 B.C.), but in all probability is somewhat later; it is exhibited on the first shelf of the case to the right of the door leading from Room 1 to Room 2. The ring-form of the design is related to the style of pattern prevalent in the period of the Spring and Autumn Annals (722–481 B.C.), but the all-over treatment of the scrolls and the more delicate style of drawing must surely belong to the Warring States period, while the smooth bulbous shape is much nearer to the forms of Han times (206 B.C.–A.D. 220) than to those of the Chou epoch.

In the last case on the right in Room 2 is a particularly attractive unglazed vase lent by the Louvre (Fig. 3, No. 486). The design of stags is stamped in the clay



Fig. II. JAR. Black pottery. Period of the Warring States
Height 16.5 c.m.
(*Loaned by Mrs. Margot Holmes*)



Fig. III. VASE. Reddish Brown Pottery. Sixth Dynasty
Diam. 23 cm.
(*Loaned by Musée du Louvre*)

before firing, the only other decoration being a band of wavy lines round the neck. This decoration of wavy lines is found on the so-called proto-porcelain of the Six Dynasties (A.D. 220-589), but the stags are also clearly related to such pieces as the jade plaque No. 340, though the more naturalistic treatment of the animal form must place the vase at a later date than the jade. The vase may in point of fact belong to the Han dynasty, but seems from the consistency and type of the body to be rather later.

Among the metal-work in Room 3 are two small objects of supreme quality. The first, a silver cup (Fig. 4, No. 765), belonging to Mr. and Mrs. Walter Sedgwick. The proportions of this little cup and the beauty of the engraved design with its hunting scenes adapting the Bahram Gūr motive of Sassanian Persia are first rate; in addition, the piece is in a marvellous state of preservation. It is interesting to compare the rocks and flowers of the background with those on the engraved stone slabs from Kansas City (Lecture Room, No. 2473), which, though



Fig. IV. STEM CUP. T'ang Dynasty. Height 8.7 cm.
(*Loaned by Mr. and Mrs. Walter Sedgwick*)

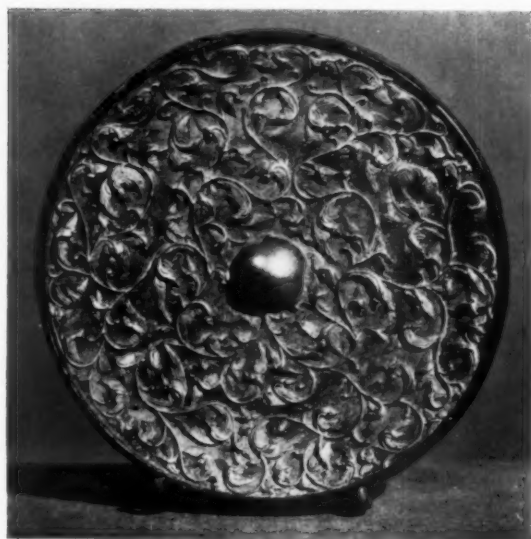


Fig. V. MIRROR-BACK. Silver-gilt on bronze.
T'ang Dynasty. Diam. 12.2 cm.
(*From the Charles B. Hoyt Collection, Fogg Art Museum, U.S.A.*)

SOME LESS OBVIOUS MASTERPIECES AT THE CHINESE EXHIBITION



Fig. VI. DRAWING ON PAPER. Xth century.
Height 27.9 cm.

(Loaned by the Government of India)

ascribed to a rather earlier date, seems to belong in feeling to the period of these silver cups. The cup is on the top shelf of the wall-case to the left of the silk painting of "Ladies in a Garden" in Room 3. In the table-case on the other side of the room (Fig. 5, No. 659) is one of the most lovely mirror-backs in the exhibition. The silvered ground is covered with a delicate scrolling pattern of leaf-fronds in repoussé silver-gilt, the fronds terminating in fluttering birds. The exquisite rhythm of the design and the fineness of the technique make this a very outstanding piece among mirror-backs.

In the same room are two drawings, celebrated among the connoisseurs, but not so generally known. Chinese sketches of the kind are extremely uncommon, and these vivid outlines on paper are nearer in thought and feeling to a Western old master drawing than anything else in the exhibition. The first (Fig. VI, No. 790) on paper in ink and slight colour, found at Mazar Tágh, is a brilliant impression of the wild ponies of the region. Those who have been reading Mr. Peter Fleming's articles in *The Times* will no doubt recognize them as the *Djurgan* which he saw, still roaming the plains in bands to-day. The other drawing (Fig. VIII, No. 635), though fragmentary, is so sensitively drawn that we can readily forget the gaps in the composition. The nervous line of the hills is as good as any Italian quattrocento drawing, while the few strokes which set the human figures on the paper are masterly in their economy. The ponies hang on the East Wall to the right of Mr. Rockefeller's lacquer

Lohan, the landscape immediately to the left of the door on entering from Room 2.

It is the T'ang pottery with its brilliant coloured glazes that have attracted the most attention in their sphere, but for the real student of ceramic form it is in the rare pieces of the porcellaneous type that the T'ang potter probably gave his greatest contribution to the art. In Room 4 a small group of these are shown in the case at the right-hand end of the wall facing you as you enter from Room 3. The vase (Fig. VII, No. 988) shows all the beauty of proportion and individuality of treatment that these small pieces so often demonstrate. The construction of the piece shows, as it should, the pale-buff glaze is smooth in texture and subtle in colour, while the hand of the potter is marked in the flaring sides of the foliated mouth. It is in such pieces as this that the Chinese potter makes a real contribution to modern ideas.

One of the most important sections in the exhibition is in the small South Room. In the West we have hardly any important examples of calligraphy and the sensitive brush-strokes of the characters have always, and rightly, been regarded in China as on a scale with painting. Various pages by celebrated calligraphers are shown, the hand of Su T'ung-po, of Mi Fei, the elegant script of the Emperor Hui Tsung, and last, but not least, that of the great painter of horses in the Yüan dynasty, Chao Meng-fu (Fig. IX, No. 3057). Don't miss this calligraphy; it is one of the most subtle and beautiful things at the exhibition.



Fig. VII. VASE. Porcelain. T'ang Dynasty. Height 16.5 cm.
(Loaned by Mrs. C. L. Ratherston and Miss Ratherston)

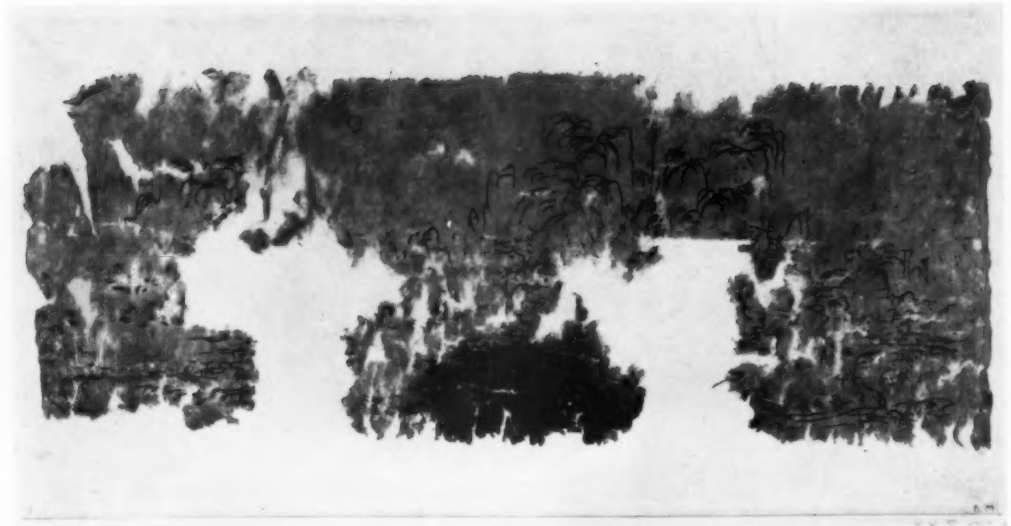


Fig. VIII. LANDSCAPE.

Ink on paper.

XIIth century.

Length 39.3 c.m.

(Loaned by the Government of India)

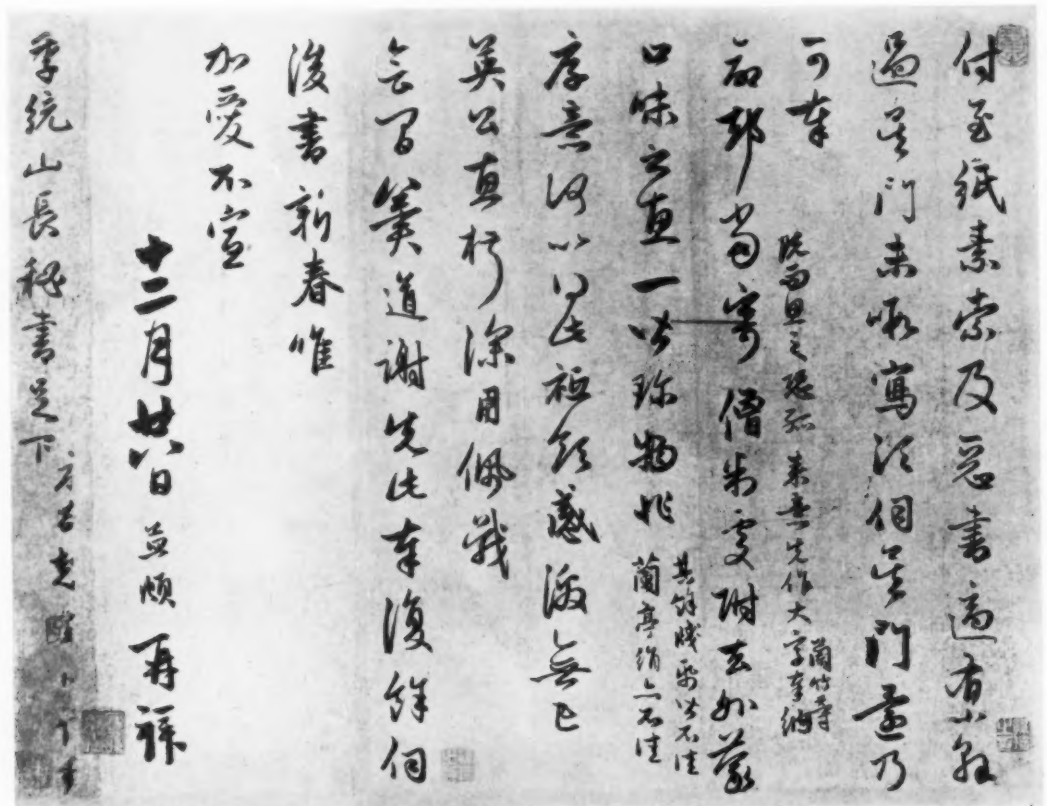


Fig. IX. PAGE OF CALLIGRAPHY BY CHAO MENG-FU

THE CHINESE EXHIBITION

SOME PROBLEMS AMONG THE PAINTINGS

BY BASIL GRAY

WHILE it has to be admitted that the Burlington House Exhibition has not made that contribution to the subject of early Chinese painting which the more optimistic had hoped for, yet there are several examples attributed with justification to the period before the end of the Northern Sung dynasty in 1127 which are worth close study.

Outstanding among these is M. Stoclet's painting (No. 810), which is usually known as the "Drunken Orgy" or the "Clerical Orgy," since the subject is of drunken Buddhist priests dancing to music and prostrate in abandoned attitudes. It will be familiar to many from the three reproductions in Mr. Arthur Waley's "Introduction to the Study of Chinese Painting" (Pts. XXXIV-XXXVI). He suggested that this might be a painting by Li Lung-mien of the XIth century after the original of Chang Seng-yu of the VIth century, which is mentioned by the great critic Tung Ch'i-ch'ang. Mr. Waley goes on to quote the same critic's account of Li Lung-mien's realism in painting. Judging, however, from other paintings attributed to him, he was a purely linear painter when working on his own; and whatever there is in this picture of perspective, chiaroscuro and realistic expression may with greater likelihood be ascribed to the T'ang or Six Dynasties original.

Such figure subjects seem to have been the special product of the T'ang period (618-906). In the Museum of Fine Arts at Boston are two famous examples, both now considered to be Sung copies, the one, "Scholars Collating Classics," after Yen Li-pen (VIIth century), and the other, "Ladies Preparing Newly Woven Silk," after Chang Hsüan (VIIIth century). The latter is copied by the hand of the Emperor Hui Tsung. A somewhat similar scroll-painting, also very likely copied by Hui Tsung, is at the exhibition, the "Ladies of the Palace Sewing," lent by Mrs. Moore of New York (No. 974). It is a very beautiful, intricate, rhythmical picture painted on silk in charming delicate colours. In this case the T'ang original from which the copy was made is attributed to Chou Fang (VIIIth century), author of a well-known scroll-painting, "Listening to Music." This is an important type of Chinese *genre* painting, hardly represented in Europe. The British Museum painting of "Ladies and Children on a Terrace," though attributed to a Xth-century artist, Chou Wen-chü, has a more archaic air than these Hui Tsung copies. That the greater sophistication and subtlety of these latter may be due to the Emperor-copyist is suggested by another exhibit, or, rather, pair of exhibits (Nos. 894, 895), two parts of a long roll of "Ladies of the Court," lent by the University Museum, Philadelphia, and Sir Percival David, which are certainly almost contemporary copies in

ink only after this same artist, Chou Wen-chü. In this fine painting, too, the composition is vigorous and skilfully varied, but not subtle or sophisticated. What we have then in the two delicately-coloured paintings attributed to Hui Tsung is a late Northern Sung interpretation of T'ang painting—exquisite in feeling and spacing but not



Fig. I. NEW YEAR'S DAY Attributed to Chao Ch'ang
(Loaned by the Chinese Government)

A P O L L O



Fig. II. A PALACE WHARF AT NIGHT

Sung Period

(*Loaned by Dr. Nedzu, Tokyo*)



Fig. III. INSECTS AND GRASSES

By Ch'ien Hsüan (1235-1290)

(Loaned by the Detroit Institute of Arts)

displaying the same vigour that is to be seen in the Stoclet picture, which is, no doubt, much nearer to T'ang figure style of painting.

In the T'ang gallery (No. III) there is hung a painting of flowers called "New Year's Day" (No. 754) [Pl. I]. The flowers chosen are the peony and narcissus, while behind is a flowering prunus. These are all typical of the spring season with which the Chinese year begins. The picture is attributed to Chou Ch'ang, who lived at the beginning of the XIth century and to whom is also ascribed the magnificent painting of "Two Wild Geese" in the British Museum. He is a famous flower-painter, who is said to have painted in thin washes so evenly that the surface remained absolutely smooth. Further, he was known as "Paint-from-Life," a sufficient distinction in China. Small album pictures which answer to this description are preserved in Japanese collections and have been reproduced by Siren and in the *Kokka*. The present example is totally dissimilar. Its remarkable features are the crowded composition and the bright blue ground on which it is painted; both signs of an early date. Indeed, the blue ground only occurs besides, to my knowledge, on one or two large Buddhist paradise pictures recovered from Central Asia, which are not later than the early XIth century. There is, therefore, every reason for associating this painting with the T'ang period. Though it is probably only a copy, it is a valuable and rare indication of T'ang flower painting.

In the next gallery (No. IV) there is hung in the middle of the principal wall a dark and mysterious picture (No. 1000, Pl. II). This is described as a "Landscape with Palace Pavilions," and is given to the Sung period (960-1268). It comes from Japan and has not been published in any European book. In subject as well as style it is something of a problem. Two men and a monkey can be seen on a terrace overlooking water. They are watching other figures disembarking from a boat in the foreground. Behind, on the left, another ship can be seen moored to the further side of the landing stage. The composition is unusually architectural and solid, and the interest in perspective as well as the exaggerated features of the

figures seems to point to a connection with the cosmopolitan and realist T'ang age. The execution is manifestly later, how much it is difficult to say, but it is an old painting. It may be a welcome change for such of us who are deeply rooted in the European tradition of painting to go and study this picture when we tire of mountain landscapes that reduce man to insignificance. Ch'ien Hsüan is really a Southern Sung artist, though he is given by the Chinese to the Yüan period, since he survived the Mongol conquest of 1268 by some twenty years. But he never took service at the Mongol Court but went into retirement. He is well known in Europe, since his name is frequently affixed to paintings, usually of hunting scenes, such as he almost certainly never painted. He was, in fact, a well-known bird and flower painter in the light delicate style of the Southern Sung Academy. Of the picture in this style attributed to him the scroll of insects and grasses called "Early Autumn" (No. 1184) lent by the Detroit Institute of Arts, is the most exquisite and fresh. It is a short roll in light colours on paper and the second (left) half of it is here reproduced (Pl. III). This must surely be a genuine picture.

The later paintings do not present the same difficulties. It may be safely assumed in most cases that they are by the artists to whom they are ascribed. Among the Ming pictures there is an ink painting of a cabbage signed by Ma Chih-ta (No. 1527, Pl. IV), an artist not otherwise known to me. The composition is bold and effective. There is a rather similar picture in the Feer Gallery at Washington (Siren, "Chinese Paintings in American Collections, Pl. 107). This is attributed to the Yüan period, but seems distinctly inferior. In the latter rooms at the exhibition a painting by Ch'ên Hung-shou is remarkable for its mastery and individuality. It is "Rocks and Camelia" (No. 2272, Pl. V). There is a picture signed by this artist now on show at the British Museum. It represents a tall lady with the god of longevity. It is an imposing work, but the style both of painting and signature is so different from that of the painting from the Palace Collection, and, it must be admitted, so inferior, that one is forced to consider it a forgery.



Fig. IV. CABBAGE By Ma Chih-ta Ming dynasty
(*Loaned by Mr. A. W. Bahr*)



Fig. V. ROCKS AND CAMELIA
By Ch'en Hung-Shou
(1599-1652)
(*Loaned by the Chinese Government*)

IA

n)



THE RETURN FROM EGYPT (c. 1622/1623)

BY SIR A. VANDYCK

Canvas, 62 in. \times 57½ in.

By permission of Messrs. Thos. Agnew & Sons, Old Bond Street, W.1

MR. E. G. RIDPATH'S COLLECTION OF OLD ENGLISH FURNITURE

BY R. W. SYMONDS

THE modern collector of old English furniture holds entirely different views from his predecessor of fifteen and twenty-five years ago concerning the attributes that a piece of furniture should possess.

Many of the wealthy collectors of the pre-war period and the period immediately after the war (judging from the furniture in their collections which has since been dispersed) considered that the value of old furniture increased in direct proportion to the amount of extraneous ornament (carving or inlay). The mind which has no sensibility for æsthetic design, registers approval only at the sight of ornamentation, as the more subtle qualities of proportion, unity of form, and correct use of ornament, are factors beyond its comprehension.

To-day things have changed. The heavily ornamented piece of furniture is out of fashion, and the present taste is for furniture the criterion of which is good design. Ornament is now relegated to its proper place; it is no longer the first and foremost determining factor of value.

Another difference between the old and modern type of collector is that the latter takes a far greater interest in his subject, and often possesses a considerable understanding of the styles

of design, of the various woods used in the manufacture of furniture, of the methods of construction, and of the quality of craftsmanship. Knowledge of this description enables a collector to perceive merit in a

piece which otherwise would appear to have but little interest. It assists him to criticise and to find defects in the showy piece and to realize the merits of the simple, well-designed article.

The accumulation of knowledge, however, is an arduous task, and, as with other subjects, a little learning is a dangerous thing.

The modern collector understands the additional æsthetic value possessed by a piece of furniture when the surface of the wood is unharmed by repolishing. Wood, like all other materials, changes its colour by long exposure. The surface also becomes worn by being handled and rubbed over a long period of years. In this respect the modern collector finds delight in qualities which have been caused by incidents of time. For example, he will see merit in the arms of a chair, which, owing to long handling by many generations, are perfectly smooth and light, and have the carving or moulding worn away, in contrast with the surrounding parts. The patinated surface of the wood of old furniture is an important commercial factor, as besides being a sign of undoubted



Fig. 1. A BUREAU-BOOKCASE VENEERED WITH MULBERRY WOOD AND DECORATED WITH PANELS OF KINGWOOD AND INLAID METAL LINES. *Circa 1690*



Fig. II. A VENEERED WALNUT CHEST OF DRAWERS ON STAND
Late XVIIth century

age (a matter of no small importance in this era of "faked" furniture), its presence considerably enhances the market value.

A collector of the modern school is Mr. E. G. Ridpath, whose collection is composed of numerous pieces of furniture dating from the Charles II period to the end of the XVIIIth century. His collection is especially noteworthy for the good and pleasing design and the excellent surface condition of the majority of the examples.

In reviewing the small number of the pieces which are illustrated here from his collection, the very unusual bureau bookcase, veneered with mulberry wood (Fig. I), calls for special attention. This bureau is nearly identical, both in design and size, with another example, also veneered with mulberry wood. Both bureaux have the unusual decoration of panels formed by inlaid bands of kingwood contained within thin strips of white metal, which may be either pewter or silver.

There is little doubt that both these bureaux were made by the same cabinet-maker. It is interesting to

note that the second bureau has affixed to one of the drawer bottoms the label of the makers, G. Coxed and T. Woster, at the White Swan in St. Paul's Churchyard, London. Little is known of these two cabinet-makers, but judging from the design of two extant pieces bearing their label (there is another labelled bureau bookcase besides the example similar to the one illustrated) it appears that they were working in partnership during the reigns of William III, Queen Anne, and George I. In 1736 Woster died, and his death is recorded in the *Daily Post* under date of December 14th, 1736. The notice reads as follows :

" Mr. Worster, a Cabinet-maker in St. Paul's Churchyard, the Foreman of the London Jury, dy'd suddenly in the Session-house about Twelve o'Clock the same Day : He complain'd of a Pain in his Stomach and drank a Glass of Mountain, and afterwards desired a Glass of Sack, but expir'd before it could be brought to him."

The walnut veneered chest of drawers on stand (Fig. II) with spiral twist turned legs is typical, in its straightforward and simple design, of the walnut



Fig. III. AN UPHOLSTERED BACK CHAIR WITH WALNUT FRAME. Circa 1715

furniture of the late XVIIth century. One unusual feature of this example, which makes it different from other chests of a similar character and date, is that there is no long drawer in the stand, and the five legs, therefore, are dowelled into the moulded frame which receives the chest. This construction, however, from the point of view of strength, is not very satisfactory.

The chair with upholstered back and walnut legs (Fig. III) displays in its design all the elegance and grace of the Queen Anne style. The waisted shape of the rounded back, with its curves repeating the outline of the slender cabriole legs, endowers the whole design with a sense of unity and completeness; both of which qualities are essential to a well-designed chair. A serious defect in most cabriole-legged chairs is the lack of unity between the front and back legs. (*Vide* Fig. IV.) For, "who on being shown the front legs, while the back legs were concealed, would ever expect to find the latter united in the same whole with the former? Certainly no one would do so who understood the principle of unity of style in composition."*

* *An Encyclopædia of Cottage, Farm, and Villa Architecture and Furniture*, J. C. Loudon, 1833.

In the case of the chair under review there is complete unity of design as regards the legs, and this undoubtedly is the main reason for its satisfying appearance. This chair unquestionably formed at one time part of a suite, consisting of twelve or more single chairs, and perhaps two couches, being originally the furniture for a large drawing-room or salon.

The walnut armchair with the elaborate back (Fig. IV) is of a type that was originally designed for use as a dining-room chair in the early period of the reign of George II. Numerous examples of this design of chair, both single and arm, and in walnut and mahogany (and in lesser numbers made of rosewood and lacquer), are extant. The example illustrated suffers from the defect of the arm supports not being in unity of design with the arms.

Mr. Ridpath is the happy possessor of two extremely good examples of "claw tables." (Figs. V and VI.) The rarer and more unusual table of the two is the one with carved paw feet, and with each leg of the tripod decorated with an oak leaf and an acorn. As far as the writer knows there is no other recorded example of a tripod leg ornamented with this oak leaf and acorn motif. The candlestand (Fig. VII), which is one of three (all of which are in Mr. Ridpath's collection),



Fig. IV. A WALNUT ARMCHAIR WITH UNUSUAL FEATURE OF ARMS TERMINATING IN LIONS' MASKS. Circa 1735



Fig. V. A MAHOGANY TRIPOD TABLE WITH LION'S PAW FEET. *Circa 1745*



Fig. VI. A MAHOGANY TRIPOD TABLE WITH GALLERIED TOP. *Circa 1755*

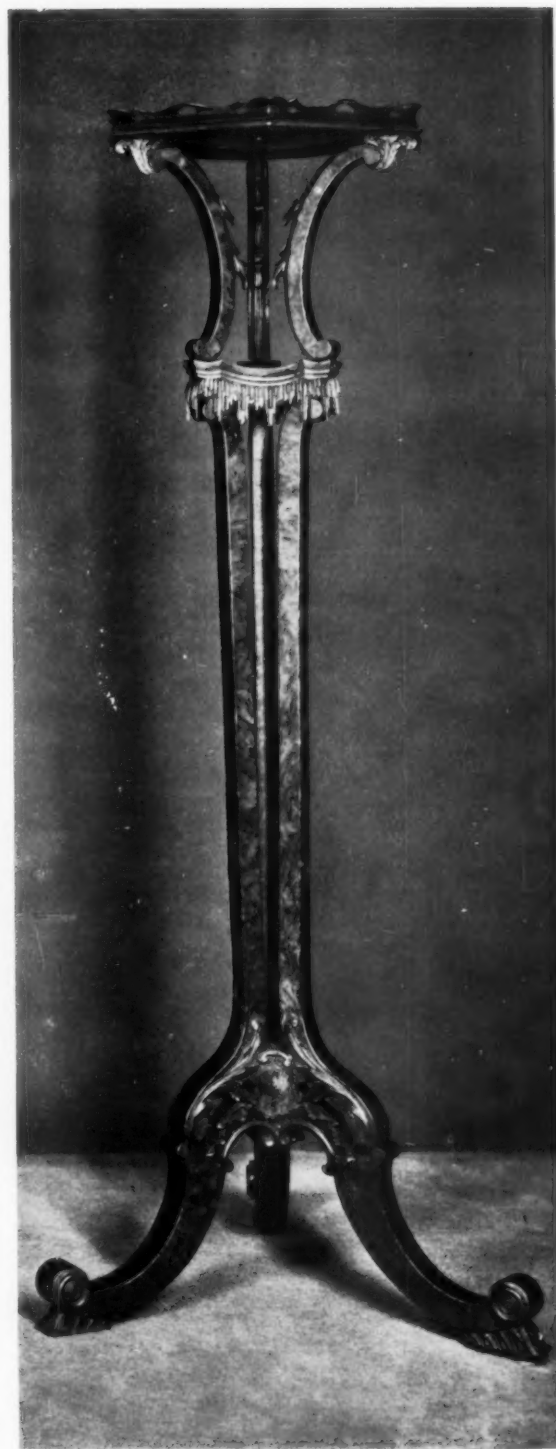


Fig. VII. A CANDLESTAND VENEERED WITH YE WOOD. This stand is one of an extant set of three. *Circa 1755*

MR. E. G. RIDPATH'S COLLECTION OF OLD ENGLISH FURNITURE

is another piece of tripod furniture of considerable interest. In design it displays all the elegance of form typical of the best work of Thomas Chippendale. But like many of this cabinet-maker's creations the construction has been complicated, and thereby rendered unsound, in order to produce a form which, although possessing elegance, is not appropriate to wood. The joints between the three supports forming the shaft and the tripod foot are not constructionally sound from the point of view of the joiner's craft. Construction

on traditional lines, allowed function to dictate the design. In the case of this table it has resulted in a plain straightforward and simple design, decorative in appearance (by reason of the fretted panels, which are subordinate to the structure), and a piece of furniture which is comfortable to use.

The cöbler and the cellarette (Figs. IX and X) were both designed in connection with the use of wine in the dining-room, the one for cooling and the other for storing it. The oval receptacle of the cooler (Fig. IX)



Fig. VIII. A MAHOGANY DRESSING TABLE WITH FOLDING TOP
Circa 1760

has been subordinated to form; an unprincipled procedure, as construction should dictate form. These three candlestands possess all the elegance and grace belonging to the mid-XVIIIth century style of furniture. The craftsmanship is the best of this period, and the material (they are veneered with yew wood) is of the highest quality. The error of design as regards construction is not peculiar to these candlestands, but is the fault of the style to which they belong.

The mahogany dressing table with fret panels and folding top (Fig. VIII) is an illuminating example of how the XVIIIth-century cabinet-maker, when working

was filled with ice in which were stood the bottles or wine to be drunk during the meal. Wine coolers or cisterns, judging from extant examples, were made in large numbers in mahogany from the reign of George II. They were generally of stave and hoop construction, mounted on stands with four legs so as to raise them to a convenient height. The example illustrated, which dates from the third quarter of the XVIIIth century, is unusual in two respects, namely, the shallowness of the tub, and in the stand not being designed as a separate unity, as is generally the case with coolers of this type.



Fig. IX. A MAHOGANY WINE COOLER OF UNUSUAL DESIGN. *Circa 1765*

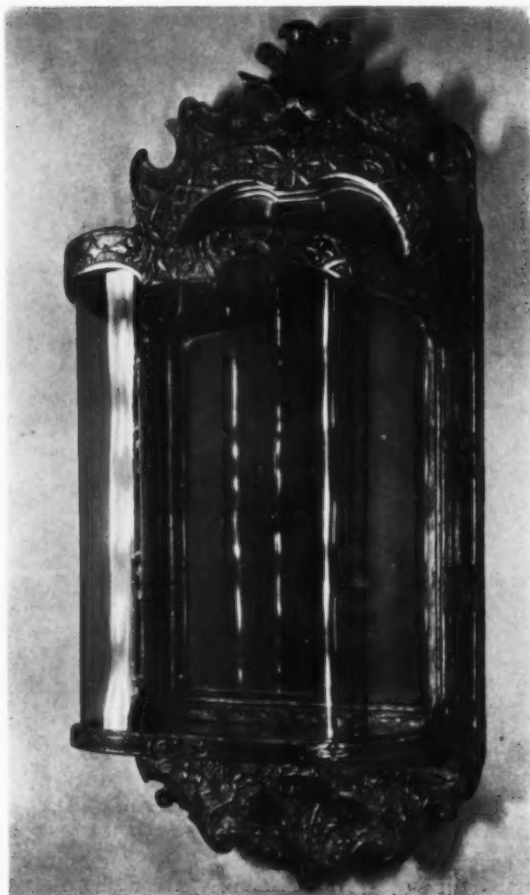


Fig. XI. A RARE AND UNUSUAL WALL LANTERN DECORATED WITH GILT GESSO. *Circa 1730*

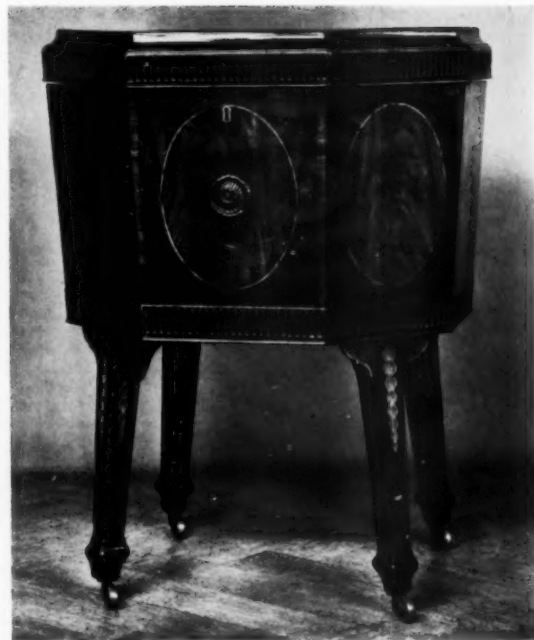


Fig. X. A CELLARETTE OF HEXAGONAL FORM, DECORATED WITH INLAID DESIGN OF BOX WOOD. *Circa 1775*

The earliest type of cellarette, judging from its design, appears to date from about the middle of the XVIIIth century. Up to the end of the XVIIIth century this article of furniture was generally of octagon form, similar to the example illustrated, or rectangular with canted corners, which corners followed the lines of the legs of the stand.

Mr. Ridpath's cellarette, with its inlaid husk decoration and fluted bands, is of the Adam school of design and belongs approximately to the decade 1775-85.

The lantern, or lanthorn (Fig. XI) as it was termed in the XVIIIth century, with its frame decorated with carved gilt gesso work, is one of Mr. Ridpath's rarest pieces. Many of these wall or side lanterns have survived, but the frames are usually veneered with walnut and sometimes with mahogany. This gesso example is the only one, to the writer's knowledge, so far recorded.

These lanterns were supplied by cabinet-makers, who were also glass-sellers and, accordingly, looking-glass-makers. In the Royal Household Accounts, Benjamin Goodison, between the years 1740-9, supplied "a Compass Glass Lanern in a Wallnuttree frame wth Looking Glass back to D^o" at the cost of two pounds five shillings. This description applies to the type of lantern that is illustrated. Lanterns of this design were also made with metal frames and, presumably, although none is recorded, with the frames decorated with Japan lac. Side lanterns were used for lighting passages and halls where the draught would have blown out the unprotected candles in wall sconces.

CHINESE INFLUENCE ON ENGLISH PORCELAIN AND POTTERY

BY PHILIP BATES

WITH the Exhibition of Chinese Art at Burlington House we are reminded of the great influence the Chinese had on European art, especially during the middle of the XVIIIth century. For the purpose of this article, however, I would like to concentrate on English porcelain and pottery. In passing, one might mention that, with regard to furniture, there was quite a vogue during the Chippendale era for ornamentation in the Chinese manner, but its influence on painting was little, if any.

The reason that Chinese influence on porcelain and pottery was so great is readily understandable when one realizes that it was the importation of Chinese wares into England which brought about the establishment of various factories in different parts of the country in an endeavour to imitate the imported wares and capture the markets the Chinese had created. The early English porcelain makers, however, had a difficult task, the Chinese being even at that time old in the art, as china was produced in China, and with remarkable perfection, as far back as the Sung dynasty (960-1270 approximately), while in England porcelain was first produced about 1740. To be slightly technical for one moment, the derivation of the term "china" is fairly obvious. The "china" made by the English factories was, with the exception of Bristol and Plymouth, a synthetic china or,



Fig. III. CRUET.

Staffordshire Saltglaze

as we term it, soft paste porcelain. This can be cut with a file, but the other, the true china, will itself cut a file.

Prior to 1740 pottery only was produced in England, and it was just before this period that the Chinese influence was beginning to make itself felt. Up to this time design and execution had been rather crude and had not been affected by any definite outside influence. It is quite understandable, therefore, that from about this date, when various factories sprang up, their products were almost entirely influenced by those of China, then being imported. Some typical examples will be found among the illustrations.

From the student's viewpoint it is interesting to observe how these factories Anglicized the Chinese designs, and ultimately shed them for creations of their own. Mixtures of English and Chinese designs were prevalent—English forms with Chinese decoration and *vice versa*; Chinese designs adapted to English style, etc. One



Fig. I. DOG OF FO.

Staffordshire Saltglaze



Fig. II. HAWK

Staffordshire Saltglaze



Fig. IV. SOFT PASTE Bristol

very interesting point which comes to mind is the Chinese bamboo fence, which in English adaptation gradually became shorter and shorter until it finally became a sheaf of corn !

Fig. I illustrates a Staffordshire Saltglaze figure, Dog of Fo, which is a direct copy of a Chinese model. Nothing so ambitious as figures or animals were made in Staffordshire until the demand was created by importations of such things from China. Even articles of domestic utility, such as plates and dishes, were rare, wooden or pewter dishes, etc., being in use in the average household.

The Saltglaze Hawk (Fig. II) differs in treatment from the Dog of Fo, for whereas the latter is an exact copy, the hawk has been modified somewhat, the beginning of the breakaway from being purely copyists.

Occasionally are to be found figures of hawks in solid agate ware, but more generally in Saltglaze with typical colourings, although even these are rare. That illus-

trated is one of a pair entirely white with the exception of the base, beak and eyes, which are manganese. A few years ago a similar pair of birds turned up in a well-known London auction room among a collection of Chinese. They were catalogued as Chinese and sold as such, and it is interesting to note that they realized considerably less than would have been the case had they been correctly catalogued.

Figures made in Saltglaze pottery were likewise mostly direct copies of the Chinese. A few were copied from figures of Continental origin, and it is only on rare occasions that one finds a figure not copied from or inspired by one or the other, and, when found, they are for the most part insignificant in size and quality of decoration (but always of great interest in spite of this), leaving one with the impression that the potters were chary of giving effect to original ideas of more pretentious character. It must be pointed out, however, that although



Fig. V. VASE. Worcester. Dr. Wall period

CHINESE INFLUENCE ON ENGLISH PORCELAIN AND POTTERY



Fig. VI. BLUE AND WHITE VASE. Worcester
Dr. Wall period

the Staffordshire potters used Chinese and other models and forms as a guide, many of the pieces which have come down to us show definite individuality in execution. The Saltglaze cruet (Fig. III) is typically English in design, but the embellishment is *famille rose*. To be found also, is a cruet identical in form but decorated with coloured glazes typical of Whieldon's work, and I think it cannot be doubted that he made both. Another example is a figure similar to that illustrated (Fig. IV), copied directly from the Chinese, in white Saltglaze, or decorated in typical colouring, and again, decorated in coloured glazes. The figure illustrated is identical to the Saltglaze model, but it is soft paste Bristol porcelain and is marked on the back "Bristol"—the earliest known marked figure copied from the Chinese.

Saltglaze domestic ware made in plain white was influenced more by the English silversmith, but, when decorated, it took on the Chinese characteristics, the



Fig. VIII. BOWL

style of decoration most used being *famille rose*, occasionally *famille verte*, with *famille noir* but rarely appearing.

Advancing a few years, we turn our attention to Worcester porcelain. It would be an interesting speculation to estimate the proportion of patterns turned out by the factory during the period of Dr. Wall (1751-1772), influenced wholly or partly by the Chinese, when the possible number of variety of patterns amounts to a minimum of twelve hundred. Many of the examples were only a slight variation of another, but I think one of the most interesting is that referred to as "clobbered," the original of which is blue-and-white underglaze transfer, the pattern of which was further embellished in Holland with colours and gilding. When these pieces



Fig. VII. PLATE. Worcester. Dr. Wall period



Fig. IX. EARLY CHELSEA

returned to England and eventually found their way back to the Worcester factory, they (Worcester) apparently thought "we can do this ourselves," and so there is the Worcester version of the Dutch effect. Therefore, there are three different varieties of pattern with one origin, and that taken from the Chinese. Undoubtedly, one of the finest examples of Worcester porcelain with Chinese influence is the vase illustrated (Fig. V) with a ground decoration of shagreen. The workmanship is superb, so that one may examine any part of the decoration under a strong magnifying glass without finding defects. It is interesting to record here that the *rouge de fer* decoration on the shoulder of the vase is an intricate piece of work, and I am told that some years ago the Worcester factory endeavoured to repeat it and failed completely as no one there at the time could imitate it successfully.

The vase illustrated (Fig. VI) is in an entirely different category. It is blue-and-white, and, unlike the former illustrated vase where the design is definitely Anglicized without minute examination, it could easily pass for Chinese porcelain. The colour is unbelievably good, and the size so enormous (it is 2 ft. 10½ in. high) that at first sight it would not enter one's mind that it was anything but Chinese.

Worcester not only created designs and made pieces with Chinese design, but also made to order replacements for dinner services, etc., brought over from China and which had been damaged in one of the many ways to which china is liable. The plate illustrated (Fig. VII) is a piece so made to make up a service, and this piece and other similar replacements were in use for a considerable period until eventually they came on the market. In this particular instance the factory was extremely successful in accurately copying the colours of the decoration, colour of the glaze and the porcelain itself.

The Bow factory, which was contemporary with Worcester although it commenced some ten years prior,

was less influenced by the Chinese than was Worcester, that is, so far as their figure modelling was concerned, but again most of the domestic ware produced at Bow was purely Chinese in character, although perhaps not direct copies of it. Here again we get the Englishman's idea of Chinese decoration, copied from a Chinese object, which he has modified somewhat or, one might say, used artists' licence. I cannot recall having seen any single Bow figures of distinct Chinese influence, but I have come across quite a few groups which, as with the domestic ware, were Anglo-Chinese in character. A typical example of such Bow domestic ware is illustrated (Fig. VIII).

The Chelsea factory at its commencement had many influences besides that of the Chinese. One finds that of the silversmith in the well-known goat and bee jug, and pieces decorated with the fables of Æsop, but contemporary with the latter are to be found pieces purely Chinese in their influence such as is seen here



Fig. X. CHELSEA. Gold Anchor period. Circa 1765

CHINESE INFLUENCE ON ENGLISH PORCELAIN AND POTTERY

illustrated (Fig. IX) of approximate date 1750. The fact that the Chinese influence was never entirely missing throughout the life of the Chelsea factory, especially with regard to figure modelling, is interesting as it differs from other factories in this respect. Illustrated (Fig. X) is a pair of figures of the gold anchor period, circa 1765, twenty years or thereabouts after the commencement of these works, and still definitely in the category of Anglicized Chinese, the colourings being typical of those used during the gold anchor period, and which will be found on most of the figures of this time, such as the shepherd and shepherdess. Although this same influence figured in the later years, as it did in the domestic ware of the earlier red anchor period, it also influenced the figures of that period in no small degree, and here again the subjects were Chinese, but Anglicized as can be seen illustrated (Fig. XI). This pair of figures is the outcome of, perhaps I should say, European influence, as Chelsea modellers not only took inspiration from the Chinese, but from the Dresden factory. Before the Dresden factory created its own exclusive models, it, too, produced



Fig. XI. CHELSEA

Red Anchor period

copies of Chinese originals with modifications, and the Chelsea factory in turn copied these figures and groups with further modifications of their own. The result was that, generally speaking, English figures were the outcome of Chinese and European creations with (and this is most important) their own interpretations. Although their models were, in the main, derived from outside sources, it is the interpretations given to them which creates our interest now, which interest would probably be lacking if all models were copies purely and simply.

While on the subject of European influence on English porcelain, I feel I should mention the Derby factory which, at the commencement of its career was referred to as "the second Dresden." The products of this factory were so good that at the time it was said that it was almost impossible to distinguish their copies from the Dresden originals, and they not only copied creations emanating entirely from the brains of the Dresden modellers, but also Dresden figures in Chinese taste. An example is illustrated (Fig. XII).

It must not be thought, of course, that all English porcelain of this period was copied from the Chinese or was Anglicized Chinese. In later years, after the English potters had got beyond the crawling stage and could stand on their own feet, the majority of designs and figure modelling were of their own creation, and it must be placed on record that such factories as Plymouth, Bristol and Longton Hall were practically without a vestige of Chinese influence. A small percentage of models and designs were taken from the European, but the majority were typically English.

(We are indebted to Messrs. Stoner & Evans, Ltd., for the photographs used in this article).



Fig. XII. DERBY

Circa 1750

"FROM VAN EYCK TO BREUGHEL"

PICTURES AT THE PARIS EXHIBITION OF FLEMISH ART

BY ALEXANDER WATT



Fig. I. THE MADONNA AND CHILD AND THE CHANCELLOR ROLIN.
By Van Eyck (*From the Louvre*)

THE glory of early Flemish art is the motif of a magnificent exhibition at present being held at the Orangerie Museum, Paris.

People from all over the world who are now visiting London to view its incomparable exhibition of Chinese art will, at the same time, profit coming to Paris to see the exhibition of paintings, drawings, sculpture and tapestries, by Flemish masters of the XVth and XVIth centuries. In the December number of *Apollo* I outlined the importance of this rare artistic manifestation, and remarked that these masterpieces had been brought from the cathedrals, private collections and museums of nine different countries.

Many consider that this is an even finer exhibition than that of Italian art, recently held at the Petit Palais. Monsieur Escholier remarked at the close of that great exhibition that the public had been given to admire something "the like of which would never again be seen in Paris." In all truth, the same may be said of this ensemble of Flemish art: if it does not equal the Italian exhibition in quantity, it certainly rivals it in quality.

An article of this length cannot but give a very brief account of the wonderful collection of paintings, by Flemish artists "from Van Eyck to Breughel," assembled at the Orangerie. In an attempt to impart



THE VIRGIN AND CHILD

By Hans Memling

Bruges, Hôpital de St. Jean

Now on view at the "From Van Eyck to Breughel" Exhibition, Orangerie Museum, Paris.



Fig. II. THE VIRGIN AND THE CARTHUSIAN FRIAR
(From the Collection of Baron Robert de Rothschild)

By Van Eyck

its significance I shall give reference to a few outstanding works and those which are here on exhibition for the first time, of which there are several of particular interest.

The exhibits have not been hung in chronological order. But so interesting is the painting of this period that I feel bound to treat this review as an historical survey of the time; heralded by Van Eyck's exquisite work of religious order and brought to a triumphant close by the fantastic ideation and realistic treatment of Breughel's conceptions.

Jan van Eyck, the founder of the Early Flemish School, is here represented with seven paintings: "The Madonna and Child and the Chancellor Rolin" (from the Louvre), "The Virgin and the Carthusian Friar" (from the collection of Baron Robert de Rothschild), "Portraits of Jodocus Vydts and his wife" (from the cathedral of Saint-Bavon, Ghent), "Sainte Barbe" (from the Antwerp Museum), "Portrait of Margaret van Eyck" (from the Bruges Museum), and "The Virgin at the Fountain" (from the Antwerp Museum).

So much has been written in praise of the genius of Van Eyck that there is little new to relate concerning his art. With regard to his phenomenal technique of painting there is, however, one important point which, in the circumstances, here deserves special mention. Van Eyck has been credited with the invention of oil painting; but the use of oil painting, it has now been established, was already well known to his precursors. He did, however, invent a formula for an emulsion to

be used in the process of oil painting. The late Professor Roger Fry greatly helped in the discovery of its secret: it was lost soon after the death of Rubens, but appeared again in the painting of Canaletto and Guardi. For want of space I am restricted from here entering into any detailed indication of the nature of this emulsion and its application, which M. Maroger, restorer and technical adviser to the Louvre, has quite recently succeeded in defining.

In short, Van Eyck, it is now generally believed, was dissatisfied with the technique (then known since the XIIth century) which demanded the use of raw linseed oil, because of its too slow desiccation; and equally dissatisfied with the gum and white-of-egg techniques, because of their too rapid desiccation. The idea must then have occurred to him of combining these two principles in one, in order to obtain a medium which would not dry too quickly and which would permit superposition and fixity of colour. The secret of this composition depends on the use of an emulsion of prepared oil and aqueous solution of gum arabic, in such proportion as to give consistency and unctuousity to the varnish, while adding to the brush strokes a transparency which the oil alone is incapable of giving. With the use of this emulsion it was not necessary to await the slow drying of the paint in order to add further coats, for, despite the superposition of one fresh colour on another, the paint did not mix. The results of this process were magnificent chromatic qualities of



Fig. III. SAINTE BARBE By Van Eyck
(From the Antwerp Museum)

lissom ductility, clarity and transparency where even the shadows were luminous. These few chemical facts will explain the remarkable state of preservation and the finesse of painting in the works of Van Eyck and his followers.

"The Madonna and Child and the Chancellor Rolin" is a superb example of the worth of Van Eyck's secret. There is much to be admired in this picture. It is a masterly example of architectonic composition, wherein the ideal of "the open window" (which, later, so greatly influenced the art of Vermeer and Pieter de Hooch) has been carried to perfection. One approaches the picture intrigued by the intimacy of the foreground scene, where the religious esprit of the time finds expression in these devout figures arrayed in gorgeous robes of richest colouring. The crown carried by the angel is a marvel of painting in its resplendent detail. But no less is the background scene where the eye is carried by the converging tiles. From underneath the arches we view an amazing aerial perspective of the

outer world which, on the threshold, is symbolized by the border of flowering shrubs. The Gothic ideal is signified in the town in the distance with its towers and spires and intricate detail. To appreciate the full value of this part of the composition a magnifying glass must be used. It will then be noticed that the very movements and detail of dress of the minute figures crossing the bridge and walking the streets of the town are plainly evident. Well does this magnificent work merit Van Eyck's famous inscription of *Als ikh kan*.

Another composition by Van Eyck which closely resembles the Louvre masterpiece is "The Virgin and the Carthusian Friar," which the Baron Robert de Rothschild has kindly lent to this exhibition. This is the first time that this picture has ever been publicly exhibited. For this reason it excites more attention than any other painting of the period. All the qualities of the aforementioned picture are here to be equally admired. The background is much the same, and is no less extraordinary for its detail and sense of space. Its so-called heraldic colour composition of mediæval art is worthy of special note. The soft black and grey of the robe worn by Saint Elizabeth of Hungary (standing on the left of the Virgin), and the neutral white of the robe worn by the kneeling friar (here identified, by James Weale, as the donor, Dom Herman Steenken)



Fig. IV. THE DESCENT FROM THE CROSS By Hugo Van der Goes
(From the Kunsthistorisches Museum, Vienna)

"FROM VAN EYCK TO BREUGHEL"

give prominence to the symbolic deep blue and jewel-embroidered robe of the Virgin. Colour here earns its true definition as enhancement of the verisimilitude of the painting. Sainte Barbe, who is seen presenting the donor, is the subject of a neighbouring Van Eyck masterpiece.

The delicate and detailed workmanship of the unfinished "Sainte Barbe" panel clearly indicate that this master never left anything to the hazards of improvisation. The foundation of this architectural composition has been planned out in the strictest detail. In truth, it lacks only the colour composition (already suggested in the partly painted azure sky), which in its completed richness will lend full value to form and crown this Gothic miniature as one of the world's greatest paintings.

"The Virgin at the Fountain" and the celebrated "Portrait of



Fig. V. MARTIN VAN NIEUWENHOVE By Hans Memling
(From the Hôpital Saint-Jean, Bruges)

Margaret van Eyck" were painted in 1439 at Bruges, where Van Eyck retired, in 1432, after having acted as emissary on certain secret journeys abroad for Duke Philip the Good of Burgundy, the noble benefactor of the arts during the XVth century. Van Eyck continued to hold the post of painter and *valet de chambre* to Duke Philip until his death in 1441.

Van der Weyden, who was a pupil of Robert Campin, figures next in chronological order. He exercised a considerable influence on the art of Flanders, the Netherlands and Germany. His style was imitated until the introduction of the Italian Renaissance came to alter the XVth century Flemish tradition. In point of fact, Roger Van der Weyden was one of the first Flemish artists to travel to Italy. On his return to Bruxelles he received in his studio one or two pupils who were sent from Italy by Sforza.



Fig. VI. THE NUMBERING AT BETHLEHEM
(From the Bruxelles Museum)

By Peter Breughel the Elder

He is also responsible for having introduced the element of pathos into the religious art of the Flemish School.

It has been declared that Van der Weyden is more deserving as a draughtsman than a colourist. While it may be affirmed that in the execution of his paintings he isolates the essential to accentuate intensity of expression and pronounces the drawing in his compositions of geometric design, it cannot reasonably be contended that he was altogether inferior as a colourist to Van Eyck. That he was capable of occasionally rising to the rank of Van Eyck as a colour scientist is evident in the remarkable "Pietà" (from the Bruxelles Museum) and "Braque Triptych" (from the Louvre), which, among his nine other works, figure on the centre wall opposite the Van Eycks.

The "Pietà" (which was reproduced in the December Number of *Apollo*), considered by many as one of the most moving apostrophes of Christian concept, is remarkable for its intensely dramatic colour composition. The purple and gold of the setting sun casts a startling and inauspicious light over the whole pathetic scene, throwing into relief the pallid physiognomy of the mourning figures, and accentuating the marked rhythm of line. This, and the carefully studied position of each figure and object in this little panel are the constituent elements of one of the most vivid religious pictures painted by man.

The "Braque Triptych" is interesting as a typical example of the portable altar-pieces common during the Middle Ages. This triptych, which is in an almost perfect state of preservation, remained in the Braque family until the close of the XVIth century. It was rediscovered in London in 1845, where for some time it graced the collections of the Duke of Westminster and Lady Theodora Guest. It was acquired by the Louvre in 1913. Two drawings for the head of Madeline—the most lovely and discreetly emotional of Van der Weyden's portraits—are at the British Museum.

The reassemblage of certain diptychs and triptychs—here shown in completed form for the first time—are one of the features of the Orangerie Exhibition. The reconstitution of Van der Weyden's "Annunciation" triptych is the most important of these. The centre panel comes from the Louvre; the wing panels having been brought from the Turin Museum for this special occasion. This also is the first time that the beautiful

"Virgin and Child" (from the Caen Museum) and the "Portrait of Laurent Froimont" (from the Bruxelles Museum) are shown together as a diptych. This is the finest painting of the Virgin and Child series by the Angelico of the North (as he has been named): those in the Kaiser-Friedrich Museum and the Renders collection at Bruges cannot rival it for quality.

It is difficult to choose between the portraits of "The Man with the Arrow" (from the Bruxelles Museum), "Meliaduse d'Este" (from the Metropolitan Museum, New York) and "Philippe de Croy" (from the Antwerp Museum). All are excellent for their marked characterization of type. They are interesting, too, as personalities. The portrait from Bruxelles, which, for a long time, was thought to represent Charles-le-Téméraire, is to-day considered to be none other than Antoine, Grand Bâtard de Bourgogne. The portrait of Meliaduse d'Este was painted in 1450, when Roger made his journey to Rome. According to Hulin de Loo the wistful Philippe de Croy is part of a diptych, the Madonna in the Huntington collection forming the left panel. This portrait was painted about ten years later on Van der Weyden's return to Bruxelles, where he subsequently died in 1464.

Dirk Bouts, who was born at Haarlem about the year 1420, is represented with three paintings. He passed the greater part of his life at Louvain, where he founded a school noted for its style of naturalism and science of landscape painting (which, in the XVIth century, found full expression in the compositions of Patenier and Breughel).

Bouts was greatly influenced by the work of his master Van der Weyden. Indeed, his "Descent from the Cross" (from the Louvre) was for a considerable time attributed to the hand of Van der Weyden. The more restrained gesture of the figures and attenuated play of pathos, the importance given to the landscape and realistic treatment of earth colours in this beautifully balanced composition, surely prove it to be a masterpiece by his follower; whose influence spread to Cologne and the Rhine country. The "Weeping Virgin" (from the collection of Baron J. van der Elst, Vienna); whose tears are a wonder of delicacy of painting; is hung alongside the work of Van der Weyden to illustrate, it would seem, their homology of technique and explain why several of the paintings of Bouts have been worthily credited to the genius of his preceptor.



Fig. VII. LA MADELEINE By Quentin Metsys
(From the Antwerp Museum)

"FROM VAN EYCK TO BREUGHEL"

A few words must here be given to Hugo Van der Goes, an important figure in the history of Flemish art, before referring to the paintings of Memling. Van der Goes had a distinct style of his own. His portraits and religious compositions are, for the most part, treated with virile simplicity, and are notable for rare effects of chiaroscuro. He was one of the first Flemish painters to make effective use of this art. These peculiarities are evident in his monumental composition of the "Death of the Virgin" (from the Bruges Museum) and the two portraits from the Metropolitan Museum, New York. His little "Descent from the Cross" (from the Kunsthistorisches Museum, Vienna) is further admirable for its subtle tonalities of colour harmonized around predominating blues and whites. This recalls compositions of analogous theme by Bouts: the emotional aspect, however, is here treated with more direct force.

Hugo Van der Goes executed much of his work at Ghent, and he was honoured with frequent commissions for the Court of the Dukes of Burgundy. In 1475 he retired to the Monastère du Rouge-Cloître, near Bruxelles, and there continued to paint till the year 1481. He died in 1482 in a tragic condition of semi-insanity.

There are nine paintings by Hans Memling—perhaps the most popular of all the painters of the Early Flemish School. He was born at Mömling, near Aschaffenburg on the Maine, about 1434. He went to Bruges in 1467, and there founded a school of painting which flourished for nearly a hundred years. The largest composition is the "Virgin of Jacques Floreins" (from the Louvre). This was commissioned by Jacques Floreins, a prosperous member of the sweetmeat corporation of Bruges. He, his wife, and their nineteen children are portrayed in this painting kneeling in two groups either side of the Virgin. This is an austere and ordered panel, painted in a sombre harmony of blacks, deep violets and salient whites.

The famous diptych of "The Virgin and Child" and "Martin van Nieuwenhove" (from the Saint Jean Hôpital, Bruges) is a typical example of the gentle art of Memling. It reveals how he was inspired by the compositions of Van der Weyden, the landscapes of Dirk Bouts, and the colour science of Van Eyck. But instead of repeating the pathetic, tragic content in their

art, he painted only the serene, the charming. In portraiture Van der Weyden was forcible, Memling was demure. This graceful, delicate "Virgin and Child" and strikingly realistic portrait of "Martin van Nieuwenhove" evince these very qualities. The perspectives seen through the windows are extraordinarily accomplished and convey the impression that the Virgin and Donor are definitely present in an interior. Of the four other portraits those of "Nicolò Spinelli" (from the Antwerp Museum), now considered to be Jean de Candida, medallist to the Dukes of Burgundy,

from 1477 to 1479; and "The Sibyl Sambetha" (from the Saint Jean Hôpital, Bruges) are the finest.

It is interesting to compare the two compositions of the "Martyrdom of Saint Sebastian" (from the Bruxelles Museum and the Louvre). The Louvre triptych is the more attractive of the two. It was painted (for the Gilde des Archers de Saint Sébastien de Bruges) twenty years later than the Bruxelles picture. It has more finesse of drawing, delicacy of colour and æsthetic appeal. In the centre panel one apprehends the advent of the Italian Renaissance influence in the decor of garlands and putti, and the Mantegnaesque pose of the sleeping soldiers at the tomb. It will be noticed how this influence asserted itself in Flemish art (thirty years later; in 1517) by a study of Van Mabuse's diptych (hanging nearby) of "The Virgin and Child" and "Jean Carondelet." Van Mabuse may be termed the last of the prominent Gothics and initiator of a new sentiment in art. He spent ten years in Italy, and was influenced particularly by Perugino.

But it is Gérard David who follows, in chronological order, after Memling. He was the last of the great painters of the School of Bruges which, at the beginning of the XVIth century, was superseded by that of Antwerp. David's leading characteristics are nobleness of expression and perfection of tone. His acknowledged masterpiece, "The Madonna and Child surrounded by Angels and Saints" (from the Rouen Museum) hangs as a pendant to Memling's "Virgin of Jacques Floreins." "The Saints" and "The Jewish Judges" are two panels (from the Antwerp Museum) of a triptych, the centre panel of which is in the National Gallery, London. Here is rich warmth of colour, eloquence of psychological truth, and serene purity of expression.



Photo: Wilson

Fig. VIII. THE VIRGIN AND CHILD

By Roger Van der Weyden
(From the Caen Museum)

A contemporary of Van Mabuse was Quentin Metsys, the founder of the new school at Antwerp. He did not experience the Italian influence as much as might be expected, for he is not known to have travelled to Italy: and he upheld the XVth century Flemish tradition in his admiration of Dirk Bouts. Metsys symbolizes a critical period in the art and history of Flanders. He was intimate with the great men of the time who, like Dürer in 1521, came to visit him at Antwerp which was then at the height of its fame: he also did one or two engravings and portraits of Erasmus. His two outstanding works in this exhibition are "La Madeleine" (from the Antwerp Museum) and "The Money-changer and his Wife" (from the Louvre). The former—said to have been influenced by Leonardo da Vinci—exemplifies a new grace and refinement; the latter is a triumph of the intricate and carefully painted pictures of realism of this age.

And so we are brought to the conclusion of this remarkable retrospection of Flemish art of the XVth and XVIth centuries with the paintings, in the two end rooms, of Bosch and Breughel.

Jérôme Bosch (born about 1462), who exchanged his name for that of his native town, Hertogen-Bosch, is the precursor of the fantastic and satirical genre painting which was later so popular with Steen, Teniers and Brauer. Hieronymus Van Acken (for that was his real name) visited Spain but did not stay there very long. It is said that Philip II of Spain so much admired his paintings that he had an altar-piece by him perpetually in his oratory. On his return to Flanders he was employed by Philippe Le Beau and Marguerite d'Autriche. The two most important paintings here exhibited are his triptych of "The Temptation of Saint Anthony" (from the Lisbon Museum), and "The Juggler" (from the St. Germain-en-Laye Museum). Both pictures are here on exhibition for the first time. Much could be written concerning this extraordinary but magnificent triptych from Lisbon. Imagination has run riot in this credulous landscape, where the apparition of fantastic gnomes, demons, monsters and phantom shapes of a nightmare world have so terrified Saint Anthony that, in the left panel, he has fainted! For the part abstraction, astral plane figures, and long perspective in this painting, the attempts of present-day Surrealist painters are brought to mind. The colour composition and logical sequence of subtle and startling tonal values are admirable. As to an explanation of this weird religious

conception I can do no better than quote a paragraph from a recent article by Virgil Barker: "Even in the grotesqueness of Bosch the older disparity between idea and embodiment existed; the diabolism in them was only the obverse of the conventional religious idealism, and its distance from a true realism of content remained the same."

Among the eleven paintings by Peter Breughel the Elder, that of "Dulle Griet" demonstrates the influence of Jérôme Bosch. Here the narration of all the horror disseminated by Margot l'Enragée, the personification of war, disease and aberration, is emphasised by the fiery sinister colour throughout this alarming composition. Unlike Bosch, however, Breughel was not at heart the painter of subjects of such grotesque diabolism. Van

Mander, indeed, gives an entertaining description of Breughel the Drol (as he was also called) as a "very quiet and skilful man, who spoke little but was sociable in society, and loved to frighten his companions, often also his own pupils, with all kinds of goblin noises. . . ." Breughel was an erudite observer of human nature. That his chief interest lay in his countryside and a study of the simple life of the peasants is proven by the fact that he brought back no marked influence or classic souvenirs from Italy. The only thing, in fact, which seems to have impressed him, was the majestic landscape of the Alps.

The beautifully-painted little "Battle between the Philistines and the Israelites" (from the Kunsthistorisches Museum, Vienna) shows in its fantasy of landscape composition to what advantage he turned this reminiscence. So ordered is the composition of this battle scene in miniature, so careful the regard for values and design and so exacting the detail (one can count the spots on the giraffes far away across the river) that it attains the imposing grandeur of a large canvas.

The style of engraving that prevailed in Breughel's day prescribed the preparatory drawing, on panel, of absolute precision of outline. Drawing in this manner for years before he began to paint, Breughel necessarily continued to do so afterwards. This accounts for the silhouette character of his multitude of tiny figures. His training in composition, too, taught him how to arrange immense numbers of individual figures without loss of mass unity. In the "Numbering at Bethlehem" (from the Bruxelles Museum) we can appreciate to the full these masterly qualities of Peter Breughel the Elder, whose genius has merited the praise of centuries.



Photo: Wilson

Fig. X. DETAIL FROM "DULLE GRIET"
By Peter Breughel the Elder

(From the Mayer van den Bergh Museum, Antwerp)

A NEWLY DISCOVERED MASTERPIECE OF ADAM LENCKHARDT

BY WOLFGANG BORN

A VERY beautiful and well-preserved ivory group of the "Descent from the Cross" has just appeared in an English private collection (Figs. I, II and III). It consists of eight figures. Christ is being lowered by means of two sheets by a youth and a bearded old man (probably Joseph of Arimathea). The latter stands on a ladder propped against the side of the cross. St. John and one of the "Holy Women" are receiving the corpse with their hands. The Blessed Virgin has fainted at the

foot of the cross. Mary Magdalene, recognizable by the vial of spikenard (Fig. III), is bending over her. A turbaned old man (Nicodemus?) is standing with his back to the cross, a tablet with the letter symbols of Christ in his hand. The base-plate bears, beside the usual accessories (skull, nails, etc.), the initials "AL," and the date 1653. The whole group consists of a single piece of ivory with the trifling exception of about $\frac{3}{4}$ in. at the extremity of the right arm of the cross. The height is 17 $\frac{3}{4}$ in.



Fig. I. DESCENT FROM THE CROSS
By Adam Lenckhardt
(By permission of Messrs. Blairman & Sons, New Bond Street, W. 1)



Fig. IV. DESCENT FROM THE CROSS
Attributed to Adam Lenckhardt
(By permission of the National Museum, Stockholm)



Fig. II. DESCENT FROM THE CROSS (Reverse)
By Adam Lenckhardt
(By permission of Messrs. Blairman & Sons)

Iconographically, a "Descent from the Cross," in the National Museum of Stockholm, is the nearest approach to our group of all ivory works hitherto known (Fig. IV)¹ But there are important differences between these two works. Firstly, the latter is on a silver pedestal, the mark on which is ascribed to a member of the goldsmith family of Kienlein of Ulm, probably Hans Ludwig Kienlein the Elder, 1572-1653.² Secondly, it consists of nine figures, and there are two ladders, leaning against the back and front of the cross.

The "Descent from the Cross" in the Stockholm Museum evidently is modelled from the famous ivory "Descent from the Cross" in the National Museum of Florence, which dates from the middle of the XVIth

¹ Arvid Julius discusses in detail the Stockholm group in his book: "Jean Cavalier och några andra Elfenbenssnidare," Uppsala, 1926.

² 1635, the date of his death, as given by Julius, is a mistake: cf. Adolf Haberle, Die Kienlein, Eine Ulmer Goldschmiedefamilie, in: Das Schwäbische Museum, Augsburg, II, 1926, p. 19.

century and itself is modelled after a sketch of Michelangelo's.³

The connecting links between the Florentine and the Stockholm work are, indeed, missing up to now. There might have been a group in the style of "Mannerism," which was the model for the latter. The most striking similarities between the two are the use of two ladders and in the posture of the corpse of Christ, though the directions are reversed. Moreover, the Stockholm group has one detail in common with Daniele da Volterra's picture of the "Descent from the Cross" in Sta. Trinità del Monte in Rome, which goes back to the same design of Michelangelo's; the woman with hands raised in lamentation standing on the ladder of the ivory group of Stockholm is likewise to be found above Mary in the picture. Julius (l.c.) refers to a similar "Descent from the Cross" in wax by Sansovino in the Victoria and Albert Museum in London, which is regarded as a model for ivory-work.⁴

In style the London group, now in the possession of Messrs. Blairman & Sons, New Bond Street, differs from the Stockholm one by the delicate softness of the carving and by the greater unity of its composition, which is pure Baroque. The structure of the bodies,

³ H. Thode, Michelangelo. Kritische Untersuchungen über seine Werke, II. Vol., p. 480 ff. Reproduced in: Chr. Scherer, Elfenbeinplastik seit der Renaissance, Leipzig, 1903. Illustration 5.
⁴ Reproduced in: Laura Pittoni, Jacopo Sansovino Scultore, Venezia, MCMIX. Illustration 12.



Fig. III. DESCENT FROM THE CROSS (Detail)
By Adam Lenckhardt
(By permission of Messrs. Blairman & Sons)

A NEWLY DISCOVERED MASTERPIECE OF ADAM LENCKHARDT

the faces and the draperies of the Stockholm group are executed in a style that has still a tinge of "Mannerism" in it, and as regards composition is divisible into several independent parts. But there are common features too: first, a certain influence of the Antwerp "Descent from the Cross," by Rubens (painted 1611-14), noticeable in the dramatic concentration of the scene; secondly, in both works the artist shows a predilection for carving the draperies with the ends and fringes completely detached. They, as well as the tresses of the women, are helical, that is, are twisted like long-drawn spirals (London: sheets of Christ, tresses of the woman, who receives the corpse of Christ; Stockholm: garments of the man raising his eyes at left, kerchief of the woman who sustains the Madonna).

The artistic conception of the London "Descent from the Cross" may best be called purified realism. Now the question is to establish the identity of the sculptor who is concealed behind the signature "AL." These initials are referred to two ivory carvers of the XVIIth century: to Adam Lenckhardt and Adam Lenck. R. Berliner⁶ has determined several ivories in the Kunsthistorisches Museum of Vienna as being the work of Adam Lenck in the light of a group of the "Rape of Proserpina" in the Museum Correr in Venice, which bears the full signature of this otherwise unknown artist. The Viennese ivories are a group of the "Nymph Corisca with a Satyr," dated 1679, and two undated figures, "Pluto" and "Venus," to which belongs a "Bacchic Group" carved in rhinoceros horn, bearing the date 1651 and the initials "AL." (Reproductions in: J. v. Schlosser, *Werke der Kleinplastik* . . . , Wien, 1910.) But the author is not right in including in this group of works an ivory "Madonna with her Child and St. John" in the Vienna Museum, which is also signed "AL" (Fig. V). Evidently it is related to the Stockholm "Descent from the Cross," which has no sign. The treatment of the garment and the flying curve of Mary's kerchief speak in favour of this view. Both these last-mentioned works have nothing to do with the smooth and classicistic style of Adam Lenck, which derives from

the Italianizing style of the Bavarian, Leonhard Kern.⁶

Remains Adam Lenckhardt. We know that he was born in Würzburg in 1610 (his father was probably the sculptor Nicolaus Lenckhardt), that in 1638 he married Anna Schilplin, the daughter of an Imperial footman, and that since he lived in Vienna in a house of the Singerstrasse, until he died on March 14th, 1661, of apoplexy, his wife having preceded him in 1654. The private archives of the Prince of Liechtenstein in Vienna contain the only documentary sources hitherto known about the

works of Adam Lenckhardt. They have been published until now only in the form of an extract.⁷ On the evidence of these papers E. W. Braun⁸ has identified the unsigned ivory figure of a St. Sebastian in the Liechtenstein Gallery, Vienna, as an original work of Lenckhardt (Fig. VI). It is mentioned in an old inventory, written before 1684, the year of Prince Charles' Eusebius death, and kept in the private archives. This Sebastian is very realistically interpreted, and the details are carefully executed.

The aforementioned inventory enumerates eleven ivory carvings by Adam Lenckhardt. Beside the "Sebastian," Braun could trace a "Judgment of Paris," dated 1642, among these objects, which is mentioned in the catalogue of 1866 of Baron Anselm von Rothschild's collection; the original work has been lost in the meantime. All the other objects mentioned in the inventory, among them a "Descent from the Cross, manufactured of one piece (of ivory) of eight figures," seemed to have disappeared without a trace. Julius (l.c.) has erroneously identified the Stockholm group, although consisting of nine figures and having a silver pedestal, with this missing work of



Fig. V. MADONNA WITH HER CHILD AND ST. JOHN
By Adam Lenckhardt
(By permission of the Kunsthistorisches Museum, Vienna)

art of the Liechtenstein Collection. The author took no notice of the description of the material in the archives, and groundlessly supposed that Christ was not included in the count.

On October 8th, 1646, a contract was made between Prince Eusebius von Liechtenstein and Adam Lenckhardt

⁶ W. Volbach, *Die Elfenbeinbildwerke*, in: *Bildwerke des Deutschen Museums*, Bd. I, Berlin, 1923, attributes to Lenck another group, "Pan and Syrinx," in Berlin.

⁷ Victor Fleischer, *Fürst Karl Eusebius von Liechtenstein als Bauherr und Kunstsammler 1611-1684*, Wien und Leipzig, 1910, p. 225-26.

⁸ *Der Wiener Elfenbeinbildhauer Adam Lenckhardt*, Kunst und Kunsthandwerk, XVI year, Wien 1913, p. 318-20.

⁹ *Der Bildschnitzer Adam Lenck*, Mitteilungen der Berliner Museum, XLIV, 1922, p. 26-28.

for him to supply an ivory "Descent from the Cross" after a wax model previously submitted to the Prince. The contract, which is preserved in the archives, stipulates that the work must be made from one piece of ivory, which the Prince would place at the sculptor's disposal, and must contain eight figures, the cross, a ladder and other accessories. The height was to be about 18 inches. The very considerable sum of 1650 florins was agreed upon as the price to be paid.

There are preserved contemporary copies of all the receipts of the payments on account received by Lenckhardt. They are spread over the years 1647 to 1655. Among them the present writer found one of July 17th, 1653, in which Adam Lenckhardt expressly states that the "Descent from the Cross" was completely finished as ordered. This date coincides with the date on the London "Descent from the Cross." Without any doubt the London group is identical with the "Descent from the Cross" of the Liechtenstein Inventory, and thus it is an authentic work of Adam Lenckhardt's.

The two indubitable original works of Lenckhardt, the "Sebastian" and the London "Descent from the Cross," permit us to set down to him with certainty, from considerations of style, the Viennese "Madonna," signed "AL," and three unsigned works: the Stockholm "Descent from the Cross," and two ivory figures of executioners from a lost "Flagellation of Christ" in the Viennese Museum of Art History (Figs. VII and VIII). Finally, the authorship of Lenckhardt might be attributed with reasonable probability to an ivory relief in the Liechtenstein Gallery.

Braun was right in supposing the creator of the "Flaying of St. Bartholomew," an ivory group in the Museum of Albi,* to be Adam Lenckhardt's teacher, for the "Sebastian" by Lenckhardt obviously derives from the strikingly realistic Bartholomew group. The latter bears the signature "Jacopo Agnesius Caluensis," and the date 1638. The artist, whose remaining works are unknown, is supposed to have been a native of Calw in Württemberg.

Lenckhardt's "Sebastian" may have been created

not much later. The more progressive degree of stylistic evolution it represents may be attributed to the fact that Lenckhardt probably belonged to a younger generation than Agnesius, who appears to have preserved a late Gothic spirit. We have evidence that from 1638 on Lenckhardt was in Vienna. So the "Sebastian" was probably fashioned in the following years, *i.e.*, about 1640.

On the one hand the "Descent from the Cross" of Stockholm very closely approaches the "Sebastian," as Julius pointed out. On the other hand the treatment of the draperies evidently shows the same hand as the "Madonna" signed "AL" in Vienna. Therefore there is no doubt that the Stockholm "Descent of the Cross" was executed by Adam Lenckhardt, and belongs, like the "Madonna," to the beginning of the 'forties. The circumstances that speak in favour of this chronology are that technically the Stockholm "Descent from the Cross" has the same imperfections as the "Sebastian"; for both are composed from different materials: the pedestal and the tree of the "Sebastian" consist of iron-wood, the pedestal of the Stockholm "Descent from the Cross" consists of silver. Not before executing the London "Descent from the Cross" in 1646 does the master seem to have succeeded in making a group of many figures out of one piece. In the meantime, may be, he created the two executioners. They show a certain reminiscence of the realistic interpretation of the "Sebastian," but are already more unerringly and simply formed. The naked forearm of the left constable (Fig. VII) has a striking likeness to the left arm of the young man of the London "Descent from the Cross" who sits on the horizontal bar of the cross.

The London "Descent from the Cross" represents the fully developed master style of Lenckhardt. It was executed in not less than seven years, according to the evidence of the receipts of the payments in the private archives. No records have been found to explain how that object left the Liechtenstein Collection.

A small ivory-relief of the Liechtenstein Gallery, which represents a ploughing peasant, a wandering couple and a hunting scene in the background, is probably to be set down to Adam Lenckhardt, according to Dr.



Fig. VI. ST. SEBASTIAN By Adam Lenckhardt
(By permission of the Liechtenstein Gallery, Vienna)

* Reproduced in: Gazette des Beaux Arts, 1900, Vol. I, p. 193.

A NEWLY DISCOVERED MASTERPIECE OF ADAM LENCKHARDT



Fig. VII. EXECUTIONER. From a lost Flagellation of Christ
Attributed to Adam Lenckhardt
(By permission of the Kunsthistorisches Museum, Vienna)

Gustav Wilhelm, the curator of the gallery. He points out that the head of the peasant has a striking resemblance to the head of the bearded old man (Josef of Arimathea) of the London group. The relief may have been created about the same time as the "Descent from the Cross."

The remaining reliefs that are attributed in the catalogue of the gallery¹⁰ to Adam Lenckhardt are three allegories of the months. They belong to one series. One of them (a sleighing party) bears the initials "I.C.S.," and they may thus be attributed to Johann Caspar Schenck, a seal-cutter of the Viennese court, according to Dr. Wilhelm.

¹⁰ Dr. A. Kronfeld, Führer durch die Fürstl. Liechtensteinsche Gemäldegalerie in Wien, Wien 1927.

The attribution of an unsigned and undated ivory "Sebastian" in the Hamburgische Museum für Kunst und Gewerbe, proposed by A. Rohde¹¹ cannot be maintained from consideration of style.

A drawing signed "A^r Leuckhardt, Bildthauer in Wien, 1652," is attributed to Lenckhardt by E. Bock.¹² It represents a naked youth carrying a woman. In the private archives of the Prince Liechtenstein there is mentioned a certain Andreas Leuckhardt as a tinman. He made a sarcophagus for a member of the Liechtenstein family in 1626-27.

Finally, it is interesting to learn from two receipts of 1641-42, in the same archives, that Adam Lenckhardt actually did paint too (for example a portrait of the Prince Karl Eusebius Liechtenstein). But no paintings by Lenckhardt have been traced.

¹¹ Deutsches Kunstgewerbe der Barockzeit (Führer durch das hamburgische Museum für Kunst und Gewerbe, IX, 2, p. 55, Plate XXI).
¹² Die Deutschen Meister, Berlin, 1921, p. 213, in: Friedländer, Die Zeichnungen alter Meister im Berliner Kupferstichkabinett, I.



Fig. VIII. EXECUTIONER. From a lost Flagellation of Christ
Attributed to Adam Lenckhardt
(By permission of the Kunsthistorisches Museum, Vienna)

BOOK REVIEWS

AN INTRODUCTION TO A HISTORY OF WOODCUT. By ARTHUR M. HIND. (Constable.) Two Vols. £6.

Mr. Hind entitles this book, which is his greatest contribution to the study of art, "an introduction," and laments his inability to write that General History of the Woodcut which he half promised us twelve years ago in the preface to his indispensable "History of Engraving and Etching."

No such apology is needed. The Keeper of the Print Room of the British Museum is one of the busiest men in London. To write the whole history of the woodcut with anything like that exactitude which is as imperative to a scholar like Mr. Hind, as it is to the most fastidious reader, would be a whole-time job for many years.

The present writer's objection to the word "introduction" will be apparent to everyone who seriously handles these two volumes, which deal with the XVth century. That period is accounted for in no perfunctory way. The whole ground is covered, every source has been tapped and every opinion weighed, not on the spur of the moment but as the result of prolonged, methodical and enthusiastic study. The book is an introduction only because the XVth century is the best introduction to the centuries that followed it.

As a rule, the reviewer's task mainly consists in boiling down the text of the book before him and offering his readers a précis of it. In the present case this would only mislead. One might as well try to condense a volume of the "Encyclopædia Britannica."

The reader should be warned, however, that Mr. Hind has not set out to indicate which woodcuts, period and provenance apart, are æsthetically significant or insignificant. He offers those to whom the love of art is almost as much involved in our emotional life as is the love of the opposite sex, only the raw material.

He is perhaps most deeply interested in technique and history. Both these have been repeatedly dealt with by lesser authors, it is true; but nowhere else can one

find such a digest of their multitudinous studies. To the specialist, the book will be used as a dictionary of the subject. To the more general reader, curiosity is likely to focus upon the pictorial woodcut as an adjunct or embellishment of typography. The woodcut as an independent art is not of supreme importance. No duplicating process is—not even lithography, or engraving or the half-tone process.

The relationship of the woodcut to the text is what matters most, and that relationship depends upon the fact that both type and picture were essentially wood-carvings. The craft of cutting letters was exactly the same as that of cutting pictures. The workman who knew how to chop out the alphabet was likely to make a good job of doing the same with a drawing, the resultant page being a harmony.

It was when the type designer and the woodcutter split partnership that the art declined. Dürer allowed other people to make his woodcuts for him, and those other people let still other people make the type of which the pictures ought to have been a part, not only technically but æsthetically.

The subsequent history of the woodcut must be the story of its decline, fall and latter-day revival,

whether, as Mr. Hind hopes, Mr. Campbell Dodgson writes it or not. So far as the art declined, no doubt the facile Dürer was the villain of the piece. A hundred examples might be chosen to illustrate its fall. One may be sufficient. There is an exquisite drawing by Constantine Guys, entitled "Street Corner in Balaklava," familiar to all who have read Baudelaire's "Peintre de la Vie Moderne." This drawing was transformed through wood, and was published in an important English magazine with disastrous results. Guys's lovely composition was spoilt; but it was through the wood engraving, not through the original drawing, that Guys was "appreciated" by the public.

The revival of the woodcut in our own day is due to an increasing faith in the theory that the art must



MAHOMET

BOOK REVIEWS



FLIGHT INTO EGYPT

stand or fall as an example of what is called in another sphere, "splendid isolation." There is no longer any idea of associating picture with text, although certain beautiful experiments of the kind have been carried out. And there appears to be a reluctance on the part of modern English woodcutters, who are easily the best equipped in the world, to conform to the requirements of the modern architect who presents the pictorial artist with little empty panels instead of those vast wall spaces which in earlier days were a fit setting for the gigantic canvases of Romney, Gainsborough and Reynolds. The XVth century woodcutter adapted himself to the printed page. Can the XXth century woodcutter adapt himself to the shrunken wall space of the modern house?

If he can, he has a chance of recapturing the seemingly inimitable spirit of the XVth century; if he cannot, then the craftsman in more mechanical reproduction will inevitably fill the gap.

R. R. T.

SIX ARCHITECTS. By SIR REGINALD BLOMFIELD, R.A., M.A., Hon. Litt. D., F.S.A., P.P.R.I.B.A. (Macmillan & Co., Ltd., London, 1935). Price 6s. net.

The subject of this book is the life work of six known and famous architects, and its substance had been treated in the author's Aberystwyth lectures, and, perhaps less directly, in his "History of Renaissance Architecture in England" and "History of French Architecture." Sir Reginald is outspoken, and here makes clear his standpoint. "I wholly dissent from the Bolshevism now rampant in the arts, that disease which I have called 'Modernismus,' which offers weird geometrical diagrams, disgusting nightmares and worse as the last word of painting, shapeless lumps or negroid horrors as sculpture, packing cases with holes at regular intervals as architecture: . . . on the assumption that

the past can be treated as non-existent. But"—he adds very justly—"we are the children of the past as well as living in the present . . . and we cannot disown our heritage even if we are foolish enough to try."

Here then is his selection, and it could scarcely be bettered: two famous Italian architects—Palladio and Bernini—two no less known French masters—François Mansart and Gabriel—and two very great Englishmen, Inigo Jones and Christopher Wren. The material is very full, and I can only go over it briefly, and may note that with Palladio the author's approval is less for his show-piece, at Vicenza, of the Basilica Palladiana or even the Teatro Olimpico, as for the grand fragment of the Casa del Diavolo, his churches at Venice—S. Giorgio and the Redentore—and his villas on the Brenta, such as the "Malcontenta." Palladio was the inheritor of the great Renaissance tradition of Bramante, Peruzzi, Michelangelo—"the very man to summarize, classify, formulate. After the giants the schoolmaster to put everything in order." But he was much more than this; and in England we owe him a debt as the source whence our Inigo Jones drew his style and inspiration.

But before we come to this last—a very fascinating study—we have the chapter on Bernini, which is one of the least satisfactory. Without calling the author a classic—and the term is certainly no reproach—it is clear that he approved that style in its English, and even its later French, tradition: and no less so that he is not in sympathy with the Baroque and Lorenzo Bernini. Yet the Baroque with all its faults had very great qualities. It was the effort of the human mind to stand free of rules, to be and express itself. Even the hatred of the straight line, which runs through this style (the famous Baldacchino is an instance), is an expression of this. The Italian genius was individual, and it is well that no rule (no Dictator even) should finally suppress this great quality.

Yet again Bernini was a very great sculptor, unequalled in this side of his art; and it gives us something of a shock to find his David called "a scowling young ruffian," his Apollo and Daphne "this violent vulgar group," his Truth a "fat blowzy female."

Yet the author does justice to Bernini's creative genius in his noble Colonnade of S. Peter's, in the Fountains of Piazza Navona, in the delightful little Church of S. Andrea al Quirinale; and he almost gives a palinode when he says, "If my criticism of this famous artist may seem to be harsh, let me suggest that perhaps it is a matter of temperament."

With those two great French architects, François Mansart and Ange Jacques Gabriel, he is in entire sympathy, and on ground that he knows most fully: but I prefer here to turn briefly to his two English masters, to whom we owe so much. The chapter on Inigo Jones is most attractive: we see him at court in the famous Masques, working with Ben Jonson; then appointed as Surveyor-General, designing for the Queen her house of Greenwich, for the King his marvellous Palace of Whitehall. Then, with the Civil Wars, all went under—including the Master himself—and into that new world of the Restoration emerges the masterly figure of Wren, with a London destroyed to replan and St. Paul's Cathedral to recreate. In a book packed with information these two English architects are perhaps the two most impressive forms. S. B.

ART IN THE U.S.S.R. Edited by C. G. HOLME. (The Studio Ltd., London and New York). 6 pls. in colour; 137 pp. of text and numerous figures in half-tone. Wrappers 7/6, Cloth 10/6.

The almost complete isolation of Russia since 1914 has made that country very much of a mystery in the art world, which we in the West, brought up on the entirely new elements introduced by the Russian ballet just before the war, have tended to regard as a potential source of great originality and importance. The Studio publication, "Art in the U.S.S.R.," is thus especially welcome, for it enables us to learn what really is happening to-day and what has happened since the revolution.

The book consists of a series of chapters on each art, preceded by a short general introduction. The main theme all through is the role which art plays as an outcome of, or as an aid to, the new social state. In architecture this State function is obvious enough, for the type of building needed in the U.S.S.R. comprises demands more or less unknown elsewhere. The Soviet architect is, in fact, in an ideal position: backed by the State, he has no petty commercial difficulties with which to cope; working mostly on entirely new sites, he is not hampered by limitations of available ground; asked to cater for entirely new needs, he has every opportunity of showing his originality. Yet the results are not specially encouraging; of the buildings illustrated none are as successful aesthetically as certain constructions in Western Europe, and even from a practical point of view they seem to fall short of the projects of a Corbusier, or the superb Karl Marx building in Vienna. To judge from the majority of late XIXth and early XXth century buildings in Leningrad, and from quite a number in Moscow, the remark on p. 17, "The contemporary architect of the U.S.S.R. has inherited a fairly deplorable legacy from the pre-revolutionary past," is definitely unjust. The pre-revolutionary past of architecture in Russia was in most cases very much better than the pre-war past in Western Europe.¹

It is comforting to learn from the chapter on painting that the revolutionary artist respects the past, and is prepared to study the world's great masters. Here, as in the other arts, the cry is "realism," a fact which is easily understandable when one thinks of the great importance and emotional character of the realities in a State where an entirely new life is being substituted for the old. Yet the results are not fully satisfactory. The realism is in general blended with a romanticism, which makes much of the modern work savour of the worst of the 'nineties. Gerassimov's "State Cattle-Breeding Farm," illustrated in colour in the book (plate facing p. 62), is, however, an exception, and in sculpture, if Shadr's "Cobble Stones" may be taken as an example, the realism sometimes has real force, strength and emotion (see plate, p. 53).

The drawings in general seem somewhat more satisfactory than the oil paintings, but engravings and similar arts are in general either academic or banal. Posters, however, are much more alive and vivid, and an entirely new underlying idea, of a doctrinal character, distinct

from the purely striking (as were the interesting war-time posters of Russia) is exploited here. The handicrafts show a similar success in their grappling with new ideas, and State protection, with its substitution of vegetable for the purely commercial aniline dyes, bids to make the Caucasus, the Ukraine and Central Asia into really important centres of carpet weaving.

It is, however, the theatre that shows the greatest originality and advance, and though the text of the chapter devoted to it is perhaps the weakest in the book, the material is of such importance that we at once realize the pre-eminence of this art over the others. Here again State control, with the resulting lifting of purely commercial bonds, gives the art a place which it does not occupy elsewhere. Even if what we know in the West as "the major arts" disappoint us in the U.S.S.R., the theatre, ballet and opera, and to a lesser extent the cinema, seem to have succeeded in culling the best from the past, in adding to it something new which is of real quality, and of upholding at the same time a close touch with everyday life and realities. And it is this that makes the dramatic the primary art in the U.S.S.R. to-day.

D. T. R.

ITALIAN SCULPTURE OF THE RENAISSANCE. By ERIC MACLAGAN. (Harvard University Press and The Oxford University Press). 21s. net.

In Sir Eric MacLagan's survey of Italian sculpture of the Renaissance which has long been unfairly depreciated in comparison with contemporary Italian painting, he covers in detail the Italian achievement from the XVth century to the close of the XVIIth century, with a more summary treatment of the beginnings of sculpture in the revival of art and letters in the XIth and XIIth centuries.

His approach is historical in arrangement, and the book represents nine lectures delivered by him at Harvard in the winter of 1927-1928, with special reference to sculptures in American collections. The record closes with Bernini; and there is not a single Italian sculptor of real eminence who was alive in 1700, to carry on the torch of art. Cavora (referred to by Sir Eric MacLagan as "that great and ill-appreciated artist") is from his date outside the scope of this survey. The final chapter suggests analogies between sculptors and musicians and poets, Donatello being linked with Bach and Michelangelo with Beethoven. Bernini is, paradoxically, compared with his English contemporary, Milton. Though conditioned by its historical approach, the book is extremely amusing and must have been successful in lecture form.

There is an acid flavour in his treatment of sculpture of the baroque period, which "although eyed with suspicion by the writers of the second half of the XIXth century, is now rapturously accepted by those who otherwise confine their enthusiasm to the Romanesque." The characterisation of each sculptor's art is happy throughout, and the description of Laurana's bust of women "lovely ladies with their drooping eyes and slightly mortuary air" is entirely justified.

M. J.

¹ A glance at the photographs in Loukomski's *Contemporary Petersburg* (in Russian), 1916, should prove this.

BOOK REVIEWS

CHINESE ART. By LEIGH ASHTON and BASIL GRAY.
(London: Faber & Faber.) 21s. net.

Amongst the many desiderata to a real appreciation and understanding of the art of the Chinese a proper approach is, perhaps, the most important. For, to the student schooled in Western ideas and precepts, Chinese art presents a new idiom, a fresh set of canons, a widely different technique. Yoshio Markino, in an article contributed to the *Fortnightly Review* some years ago stressed the essential distinction between Eastern and Western art. Science, he says in effect, is the guiding principle of Western art, while in the East first place is given to poetic expression. To the Chinese artist realistic portrayal and perspective are of small concern in comparison with harmony, accuracy must give place to atmosphere, rules must subserve rhythm.

Recognition of this truth is the "Open Sesame" to the art lover, who would enjoy the latest work from the pens of Mr. Leigh Ashton and Mr. Basil Gray.

The book presents a history of the cultural development of Chinese civilization from the earliest historical period to the end of the XVIIIth century. Its chronological arrangement, each period illustrated by representative examples in several categories—pictures, sculpture, bronze, jade, porcelain, etc.—and preceded by a prefatory essay, is an interesting innovation. The reason for this is given in the preface " . . . there can be no question but that the appreciation of the culture of a particular epoch depends, to a large extent, on the interrelation of the various branches of art and their dependence on the intellectual and material standards of that epoch." The value of this plan in a profusely illustrated book will be obvious to the careful reader for, as he reads, he will find references to the plates in that section which give point to the historical allusions and deductions of the writers. Both authors are to be congratulated on their selection of the objects illustrated and upon the excellence of the illustrations themselves. The use of that unpleasant medium the so-called "art" (a contraction, we are pleased to learn, of "artificial") paper throughout the book is, to some extent, mitigated by the fact that the greater part of the book consists of half-tone reproductions and that, from the printer's standpoint, this medium gives the best results.

Omission to include among the illustrations some of the finer ceramic forms of the T'ang period seems to explain if it does not justify the suggestion (on p. 182) that the quality of the potter's work, from the point of view of form, was at its height during the Sung dynasty. Consideration of the forms of some of the T'ang pottery vessels and mortuary figurines now extant and on view in our museums, not to mention that beautiful example from the Rutherford Collection figured on pl. 56, will give occasion for this suggestion to be accepted with some reserve.

Each of the prefatory essays exhibits considerable historical erudition. On this account it is the more surprising to find that an error of transliteration has been allowed to creep in and, except in the captions, to persist. Ting Chou, the seat of the Sung factory, should be spelt without an aspirate. The sections dealing with pictures reveal an understanding of the subject which renders the writers' claim merely "to skim the surface"

rather more than modest and the production of the book is on that high level which we have learnt to expect from its publishers.

E. E. B.



MARBLE STATUE OF AMIDA

T'ang Dynasty (probably VIIIth-IXth Century)

Height 3 ft. 2 ins.

(Peters Collection, New York)

UR OF THE CHALDEES. By C. LEONARD WOOLLEY.
(Faber & Faber.) 3s. 6d. net.

Sir Leonard Woolley says himself in the preface: "This small book does not in any way anticipate the official publications (but) it may yet meet the needs of those who are interested in what the expedition has already done and wish to follow with better understanding its future discoveries." To explore the sites of cities and civilizations long buried by the debris of ages may sound more exciting than actually it is. At all events the exploration is one thing and to write about the work so that it is both fascinating as adventure and interesting as archæology is another. Sir Leonard Woolley has contrived to do both.

Many persons think of archæological explorations as just looking over a set of natives digging in the sun and picking out what may turn up. Sir Leonard in his vivid pages takes us with him. We soon realize the extreme delicacy with which these fragile relics must be approached, as, for instance, the ghost of a wooden harp held together only by the fragments of thin metallic decoration which have not corroded away, yet showing the very grain of the wood visible in the earthy matrix that encloses it. He describes the reconstruction of the flattened remains of a wood and bitumen ram, calling it "a jigsaw puzzle in three dimensions."

A pregnant sentence in the book says: "Nothing helps the excavator like violent destruction. If a building has fallen slowly into decay one can be sure that the impoverished inhabitants have removed everything of value. The best thing that can happen is a volcanic eruption which buries a place so deeply that nobody goes back to salve his belongings; but the ideal conditions of a Pompeii are seldom met with and one must be thankful for smaller mercies." In fact it is certainly an ill wind that blows nobody any good, even if forty centuries later. The book is well illustrated with photographs, and for the price is a model of printing.

J. G.

A HANDBOOK OF ENGLISH MEDIEVAL SCULPTURE.

By ARTHUR GARDNER. (Cambridge University Press.) 15s. net.

Twenty-two years ago, the author of the book under notice collaborated with the late Professor E. S. Prior in the publication of a monumental work entitled "Medieval Figure Sculpture in England," now rarely obtainable. Mr. Gardner's new book is based on the above, and has been economically possible because the blocks previously used were preserved; but to these have been added about 110 new ones. Every type of sculpture is represented in the illustrations, and rare discrimination has been applied to their choice.

In his general remarks, the author points out that, owing to much loss by deliberate destruction, and neglect, the remaining examples of medieval carving form but a fragment of what originally existed. Furthermore, sculpture of the best periods must not be separated from the rest of medieval art. It was a part of a matchless whole, and it was not finished until it had been coloured and gilded. Eminent painters were not above devoting their skill to this task.

The evolution of the effigy is treated with great care, and the influence of the craftsmen in Purbeck marble is of particular interest. That this acted strongly upon the Westminster School cannot be doubted. Mr. Gardner thinks that the waning popularity of Purbeck marble was due to the custom of painting effigies. It was found that the same effect was finally reached when a material both less costly and easier to work was employed. The latest known effigy in Purbeck marble seems to be a knight at Dodford in Northamptonshire, *circa* 1305. In respect of monumental sculpture, the numerous and important assemblies at Westminster, Lincoln, Wells and Exeter are fully considered, and there is an interesting chapter on misericordes.

Although this book is mainly concerned with carving in stone and wood, the author does not neglect the goldsmiths and bronze workers. One of the greatest early goldsmiths was Walter of Colchester, who worked on the shrine of St. Thomas à Becket. Mr. Gardner suggests that he became a monk about 1240; but this is too late. He was Sacrist of St. Albans about 1213, and must have entered the monastery about the beginning of the century.

In discussing the famous angel figures of Westminster and Lincoln, Mr. Gardner says "the former are the earlier and the finer," an opinion that is shared by the present reviewer. Carvers from the Westminster schools probably worked at Lincoln between 1270 and 1280; but they were not the men who carved the transept angels, *circa* 1250. It may be added that Mr. Gardner's date for the cleaning of the Westminster angels—1933-4—is not quite correct. They were cleaned in the winter of 1930-1, and a cast was taken of the one in the S.W. angle.

In the later centuries of the Middle Ages, the work of the "Alabaster men" became the vogue, and retables and figures from the Nottingham workshops were in demand both at home and abroad. The last great effort of the period was the splendid assembly of figures which adorns Henry VII Chapel.

Mr. Gardner is a master of his subject who can have few peers, and he has the rare gift of method, which manifests itself in the excellent planning of his text. There are 490 first-class illustrations, all beautifully reproduced. The value of this comprehensive and authoritative volume cannot be overestimated.

J. G. N.

FORTY DRAWINGS BY HORACE BRODZKY. Text by JAMES LAVER. (London: Heinemann.) 8s. 6d. net.

Mr. Laver points out in his interesting introduction how difficult is the problem which the artist faces when he depicts the human body by means of a single line. Like the ancient Greek vase painters, with whose work the pure quality of his line has much in common, Mr. Brodsky draws directly without preliminary sketches. To the Greeks the male body was the more important and attractive, to Mr. Brodsky the female. He likes to work on a step ladder, so as to see the model from above. His success in representing three dimensions by a single line can be well judged from the forty-five plates. The frontispiece is a portrait of the artist by Jules Pascin.

C. K. J.

ART NEWS AND NOTES

ROUND THE GALLERIES

THE most important picture in the Exhibition of "Landscapes of the XVIIth and XVIIIth Centuries" at Thomas Agnew's Gallery, Bond Street, is not a landscape at all but a fair-sized canvas, 62 in. by 57½ in., by Sir Anthony Vandyck, "The Return from Egypt," from a private collection in the North of England. As we show in this issue a coloured plate of the work it is unnecessary to give a detailed description. Readers may remember that Vandyck at the age of fifteen was introduced as a pupil to Rubens with the assurance "He already knows how to paint a background." This picture was painted not very long after, in fact it was begun before he was twenty and is almost contemporary with his admission as "Master" into the Guild of St. Luke. It is a most mature work for so young a man, but



THE BAY

By Mary Godwin

(At the Leger Gallery)

shows, of course, the domination of Rubens, since, even at the height of his career, Vandyck was always amazingly susceptible to external influences. A small canvas by Rubens himself, "The Bear Hunt," hardly a landscape, either will be found here.

Other important canvases in the exhibition include two fine Canalettos, the first "The Grand Canal, Venice," a lovely design particularly subtle in the sky, the second, "The Feast of the Bucentaur, Venice," a brilliant example of the artist's control of both atmospheric effect and accumulated detail. "The Watering Place," by Jan Siberechts, is interesting because of a transparent green tonality, rare among pictures of the time. Unluckily, one of the foreground figures is off in values. The use of green is notable, too, in "The Drinking Place," by Gainsborough. This picture was exhibited at the British Institution in 1814 and 1863. There are three interesting pictures by Saloman Van

Ruysdael, especially the large "Ferry," a delightful small Guardi, "The Tower," two very well-designed Wilsons, "Llyn Peris and Dolbadarn Castle," and "Landscape," and a striking Jan Wynants, "The Castle of Mooiland, near Kleve."

At the Leicester Galleries will be found contrasted such different styles as those of Arthur Rackham, Edmund Blampied and Alan Durst. Arthur Rackham's work is too well known to need much "bush." But it is interesting to recall not only the sensation caused by the exhibition at the Leicester Galleries of his remarkable illustrations to Rip Van Winkle in 1905, but the fact that this present show is the first held by Rackham in London since 1919. Mr. Rackham's art is at once delicate, whimsical and emphatic and, when he does not trespass on what might be called entailed property, as he did in "Alice," it is exactly right for his particular subjects. As in good fairy tales, the more incredible a thing becomes the more lifelike it appears. So, here, we are not always convinced by his more conventional human beings, but his grotesques, his long leggy beasts, and his things that go bump in the night are inimitable.

Edmund Blampied is widely known for his etchings and dry-points of horses in action, in which a sharply observed line conveys the illusion of movement. His water-colours are more static and in some ways more complete. His etching is usually at its best when the attention is confined to the original stimulus, the horse and its energy, but in his water-colours the composition is more distributed and the appeal more complex. Many of his subjects are taken from the Jersey peasant, and as Mr. Blampied is himself a Jersey man he is able to look on his subjects with the eye of an intimate and not merely with that of sentimental curiosity. "The News," "Jean et Pierre," "Gosspis" and "Jersey Farmers" are all excellent examples of his sympathy, observation and craft.

Mr. Alan Durst belongs definitely to the modern stone-cutting sculptor. In consequence his hand feels the growth of form in the material and stops when that form has been reached. His "Font for St. Christopher's, Wittington, Manchester," carved in Anchester stone, is typical of his outlook. The large simple shape has been his chief consideration, the ornamental decoration only being added to give the surfaces variety and interest. His bears, one of which was illustrated last month, are also typical of his happy blend of representational suggestion and controlled material form. But I think that he has a personal quality of imagination so real that it ought to be unnecessary for him to follow a rapidly dying mode of pseudo-Africanism as in his large "Faun."

At the Leger Gallery Charles Ginner pursues with a quiet persistence the even tenor of his way. From the modernistic point of view Ginner might well look "too true to be good." He makes few assaults on the evident facts of appearance, his tonal and colour contrasts are studied with an almost painstaking accuracy. And yet

these sturdily built-up images manage to convince one not only of their truth to appearance but of their truth to emotion. The very differences of sentimental quality expressed by the intimacy of "Shipley Church," by the dignity of Salisbury, by the ironic yet precise humour of "The Albert Memorial," by the aerial perspective of "Godshill, New Forest," or the drama of "Storm over Clearbury Ring," show facets of an art that is British both in its reticence and its poetic temper. This will be



DRAWING OF SERGE LIFAR. By François Barette
(At the Wildenstein Gallery)

followed by an exhibition of the paintings of Mary Godwin, one of whose most characteristic works, "The Bay," is reproduced here.

The large lower room at the Wildenstein Gallery is given over to drawings and paintings by François Barette of Serge Lifar and his school of dancers. In a short foreword M. Serge Lifar himself says: "His sketches carry us to the 'laboratory' of the Paris Opera, where mind triumphs over matter, where the significance of the gesture is revealed." The first series of forty-five drawings in charcoal gives us direct studies of the dancers in action, and I prefer these to the larger concerted paintings and gouaches. There are essentially two kinds of painter, the one whose sensations are conveyed directly from the observing eye to the fingers and thus become an immediate record of impressions; with the other his art is recollected in tranquillity and is more

constructive in presentation. M. Barette seems to be pre-eminently of the first category, and of this his vivid charcoal sketches are evidence.

In the upper rooms the water-colour painter, Robert Norton, also belongs to the first order. His effects are happiest when what may be called his intimate handwriting is most in evidence. Pictures such as "Valley of the Var, France" (26) or "Hyères" (32) in which the significant accents are written with a full brush on a loosely suggested background of tint may be mentioned. The elaborated drawings of Reginald Nicholson, however, belong to the second kind, for clearly quite a lot of tranquil consideration has gone to the composition. Pencil is one of the most facile but most ungrateful of mediums, and few may realise how much has gone into a subject such as "Luxembourg Gardens, Winter Sun," which has a quality of achievement all out of proportion to the effect it can hope to produce. The constructive composition of "Saumur-en-Auxois" or of "Battersea Power Station," and the dramatic pattern of "Mosque of the Dancing Dervishes, Nicosia, Cyprus," are also noteworthy.

At Frank T. Sabin's Gallery is an interesting exhibition of Early Masters, one of the most brilliant of which is a small panel by Benozzo Gozzoli, in a charming blue tonality, "The Adoration of the Magi." This is an early work which was clearly painted while he was under the influence of Fra Angelico. A realistic head by Jerome Bosch, "Man with an Arrow," has evident affiliations with the picture "The Mocking of Christ" that was added to the National Gallery Collection this year. It may indeed have once been part of a large canvas of a similar subject. There is also a well-preserved piece by Agnolo Gaddi, "Virgin and Child surrounded by Saints," remarkable for the excellent preservation of the colours, especially the vermilions and madders, which are in vivid contrast. There are two Lorenzo di Cradisi, the first a "Madonna and Child with St. John and a female Saint," the second a sonorous "Portrait of Verrocchio," which may be interestingly contrasted with the equally telling but completely different portrait of "Erasmus Rotterdamus" by Quentin Matsys.

The exhibition of "Old Master Drawings" at Colnaghi's Gallery includes draughtsmen as far apart as Breughel and Millais. The Breughel is a most happy page from a sketch-book showing figures, animals and a cart. Other drawings include a large head by Hogarth, a fine Gainsborough of reddish tonality, an excellently disposed Fuseli. Rowlandson in his more lyric mood, several Claudes of which No. 23 is particularly striking, Fragonard, Jacob Grimmer, Klotz, a fine Ferrari of "Christ with the Cross," and many others, including a very good pen drawing of two dead stags by Landseer.

Below stairs is a small collection of good colour woodcuts chiefly dominated by the excellent compositions of Eric Slater.

Mr. Slater also figures strongly at the Society of Printer-Gravers in Colour at Walker's Gallery, where I would also like to call attention to the good work in this line being done by John Platt, Y. Urushibara, Winifred MacKenzie, Meryl Watts, Ian Cheyne, E. A. Hope, C. L. Allport and W. L. Lister. In the adjoining room is a good display of the latest stoneware pottery by Mr. and Mrs. Charles Vyse.

ART NEWS AND NOTES

The technical brilliance of the Members and Associates of the Society of Wood Engravers at the Redfern Gallery rises to so high a pitch that it is most difficult to make distinctions. Much will depend upon the direction in which the onlooker lays the chief emphasis, whether vigour of presentation, succinctness of composition, penetration of analysis or fantasy of suggestion. I strongly suggest a visit, but among so much that is first-class leave the visitor to make his own selections.

The East London Group, holding its seventh exhibition at the Lefevre Gallery, shows continual progress. In an old game called Newmarket it was

Bray's other work, strong though it may be, is rather vitiated by a modish trick of composition that she has picked up.

At the same gallery the swiftly written water-colours and gouaches by Julian Trevelyan give versions of scenery, familiar or exotic, which are marked by imaginative insight. It is a little difficult to say whether these are not really painter's paintings, that is to say, intelligible in full only to those who have actually penetrated some way into the craft itself, but to such his technical alertness should be pleasing, especially in such subjects as "Cold Kitchen Farm," "Spanish Caves, Guadix" and "Connemara."

The Chinese Exhibition at Burlington House shows the larger pictures to advantage, the small ones being difficult to see owing to glass reflections. We must, therefore, be grateful to Spink & Son, Ltd., for the intimate exhibition of "Early Chinese Paintings," which they are holding in King Street. The most interesting of these works are small and can be closely examined. Some of the most delightful are those of a squarish form with rounded corners, designed originally to be set in rigid fans. Of these some masterly examples are attributed to the late Sung Dynasty such as the fine angular composition, "Mountain Landscape," by Yen Su (14), the "Shepherd and Sheep" (3), and "Landscape and Goats" (36), and the strikingly original forms of "Wintry Landscape and Woodcutter" (12) here illustrated. A remarkable work, also attributed to the Sung Dynasty, is the portrait of a T'ang Premier, Tung Chin, and in another vein, "Three Scenes from a Painter's Studio." The larger "Monkeys and Peach," by I. Yuan Chi, also of the Sung period, is full of alert observation, the somewhat later "Lin Ling-su riding on a Kylin" is on paper, and displays to advantage the differences of drawing on that kind of support; while "Black Hen with Chicks" is a good example of the brush virtuosity that was developed during the magnificent age of Ming.

Owing to the success of their first deliberate hire-purchase exhibition of British Contemporary Paintings, Arthur Tooth & Sons have repeated the experiment. In a way this second exhibition is somewhat less magisterial than the first, and we are able to get into contact with painters whose prices make them something of a pleasant gamble. For instance John's "Head of a Girl," H. Steggles's "St. Mark's Church," W. J. Steggles's "Woodbridge," Stephen Bone's "Autumn Gales, Ardrossan," Richard Eurich's "Halford Passage," Alan Walton's "Breaking Spinnakers, Harwich (1935)," Dunlop's "Bassin Berginy, Dieppe," Florence Englebach's "Golf Links, Le Touquet," or Basil Jonzen's "Pink Farmhouse, Majorca," can any of them be bought for a fiver down and one-fifteen-six a month till this time next year.

At Knoedler's Gallery the Exhibition of the Portraits of R. G. Eves, A.R.A., which is still continuing, has been supplemented upstairs by the paintings of Martin Konopacki, a Danish painter, who lives alone in the small fishing village of Sletterstrand in Northern Denmark. But by the curious fascination that tempts so many Scandinavian painters to the exotic regions of the South Konopacki has spent much time in South America, and the present show contrasts these two very different



WINTRY LANDSCAPE AND WOODCUTTER

Unknown artist ascribed to Sung Dynasty.
(Messrs. Spink & Son, Ltd.)

uncanny how a set of toy horses wound up on the same bobbin but by different threads could change places in the race to the winning post. Almost similar results seem to be shown by the East Londoners. In successive years John Cooper, Elwyn Hawthorne, Phyllis Bray and Brynhild Parker have carried off the honours, but this year must definitely be called, I think, a Steggles year. The clean-cut, well composed compositions of W. J. Steggles, in spite of their modest size, dominate the exhibition. "Walberswick" (3), "Padnall's Farm" (5), "Blackshore" (49) and "Canvey Island" (50), are all considerable advances on anything he has shown before, and their growing accomplishment has been gained without any loss of personality. H. Steggles comes a good second with a successfully carried out commission, "Berlborough Hall" and "Essex Landscape" (48). John Cooper's "The Anchorage" (18) and "Lyme Regis" (33), Elwyn Hawthorne's "Church Row" (12) and "The Horse Bridge" (56), and Phyllis Bray's "The Hulk" should not be overlooked. Miss

kinds of subject. Konopacki is chiefly a painter with a sentiment for his materials and a good feeling for colour, and as perhaps his sense of these is more alert when dealing with familiar things his Danish pictures strike, I feel, a fuller note than his more exotic experiments. "A Bright Day in Fanoe," "Fishing Boats," "Danish Cattle" and the portrait of a Danish fisherman (here illustrated) show his frank, fresh painting at its best.

In his wide survey of the modernistic movements, "Art Now," Mr. Herbert Read has placed a drawing by Jean Cocteau as the frontispiece. We may feel, I think, that M. Cocteau won so important a position not so much by the importance of his work as by the picaresque quality of his personality. M. Cocteau has, so to speak, seized the laurels left behind by Apollinaire, and as he can draw, which Apollinaire could not, he limns as wittily as he preaches. Jean Cocteau's sketches in supple line of Parisian notabilities are good indeed, and his small drawing of a bull goring a fallen statue called "Succès d'Estime" shows that he can do more than merely sketch a vivid caricature. Below stairs is a group of decorative panels well designed in harmonious colourings by Michael Sevier and embroidered by Miss Marjorie Craigie.

The Royal Society of British Artists' Winter Exhibition is limited to pictures under 30 in. by 40 in., and so the large sketch by the President, Mr. Bertram Nicholls, for a decoration for the Q.S.T.S. *Queen Mary* seems all the more overwhelming for lack of one of a similar size to hang by it. To criticize the sketch away from its intended situation is perhaps unfair, but, as it stands, the President seems deliberately to have been trying to break most of the accepted canons of composition and colour relationship. Among the shrimps that hang about this whale are many members keeping up to their normal form, but not often surpassing it. Miss Dorothea Selous has done so in "Gold and Blue," a most harmonious and strongly painted flowerpiece, so has R. R. Tomlinson with his portrait "Blonde." "Drama Comes to our Village," by Bernard Ninnies, is as vivid as it is amusing, and Allinson's "A Derbyshire Road" combines colour and depth composition with uncompromising tonality. Karl Hagedorn and Tom Chadwick are both promising recruits, and for the rest Ethel Walker, Constance Bradshaw, Ethel Gabain, Dorothea Sharp, Marcella Smith, Sylvia Gosse, Irene Ryland, Steven Spurrier, Harry Allen, Clifford Webb, P. F. Millard, Egerton Cooper, Francis Helps, Henry Hoyland and L. S. Lowry are all well up to standard.

At the Brook Street Art Gallery Loxton Knight, R.B.A., has been exhibiting a series of his recent paintings. Mr. Knight has what seems to be two distinct styles according to the size of canvas he is manipulating. His small sketches are fresh, vivid and sparkling, such as "The Bridle Path" (10) or "Thames from Streatly Hill" (15), but in his larger works, although the composition is well established and the drawing of receding planes excellently conveyed, the colour is deliberately degraded to brownish green, yellowish green and grey modulations laid on in thin, flat areas that give to the whole a hint of slightly inharmonious monotony quite lacking from his smaller impressions. It appears almost as though in his larger works Mr. Knight deliberately subjected himself to a limiting theory.

At the French Gallery, Brooke Farrar has brought back a series of canvases from Ceylon that have considerably more interest than the usual traveller's knapsack. But then Brooke Farrar has been living in real contact with the native life there. The most remarkable feature of the work is his manipulation of the vivid greens and



DANISH FISHERMAN By Martin Konopacki
(At the Knoedler Gallery, 15, Old Bond Street, W.1)

contrasting red earth of the Sinhalese landscape. Without forcing the note beyond credibility he combines both study and impression in pictures such as "Kelani Valley Landscape," "Monsoon Weather," or "Aloes and Pineapples." When, however, he comes to studies of the Sinhalese people one feels that he has not quite been able to throw off an European academic outlook on the pose, and thus has failed to get out of his natives what Gauguin got out of his Tahitians. Of his European studies the dark "Landscape in Touraine," the delightfully haphazard "Promenade de Dimanche, Ajaccio" and the "Gare d'Achéres" are all most successful.

The exhibition at the Bloomsbury Gallery by Miss Ray Howard-Jones revealed a young artist who, at her best, shows much delicacy of perception and a real sense of unity in composition. Pictures such as "The Harbour, Penarth," and "Steps" prove her capacity in both directions. With such excellent foundations and promise for the future she might now venture on a few deliberate experiments in order to extricate her undoubted personality from the still clinging bonds of tutelage. This good first show was followed by another of considerable interest, "Paintings by the Boys of the

ART NEWS AND NOTES

Bettshanger School." The very great attention given nowadays to the work of children is justified from a psychological angle if not always from an æsthetic one. In this case the interest is heightened by the fact that out of the whole school not a single pupil is unrepresented. Some of the work reaches a very high level, but from the human point of view the interest centres not so much on the undoubted gifts of such naturally born artists as P. L. MacMullen, aged eleven, or J. L. Croxton, aged thirteen, as on the products of the rank and file. Drawing and painting as methods of expression have been shut off by shibboleths and reserved as territories only for the gifted. But this very complete show by the boys of the Bettshanger School seems to give reason to the argument that self-expression with a paint-brush is a thing actually not much more recondite than self-expression with a pen. It further suggests that, given a proper method of instruction, as here employed, a general level of proficiency should possibly be cultivable (allowing for the average amount of inarticulation) in both branches of Art. In fact, the normal man ought to be able to make an intelligible rough sketch as well as be able to write an intelligible letter.

J. G.

THE VICTORIA AND ALBERT MUSEUM

THE CLARKE BEQUEST SET OF CHIPPENDALE RIBBAND-BACK CHAIRS AND SETTEE

Four mahogany chairs and a settee *en suite* formed part of a recent bequest to the Museum from Mr. C. B. O. Clarke, late of Wiston Park, Sussex. Through the generosity of the testator's sister, Miss G. F. Clarke, who waived her own life-interest in the bequest, these magnificent examples of the art of the English chair-maker in the middle of the XVIIIth century have been made available for immediate exhibition to the public and have been placed amongst the recent acquisitions in the Central Court of the Museum. The backs and cabriole legs of all five pieces and the arms of the settee are elaborately carved with rococo scrollwork and other ornament, while the square upholstered seats are covered with floral designs finely worked in coloured silks against a pale yellow background. The splats of the chairs, and of the double chair-backs which form the back of the settee, are constructed and carved in the form of a ribband bow, with dependent interlacing ends supported by lateral scrolls. This and other features of the set



CHIPPENDALE SETTEE RECENTLY BEQUESTED TO THE
VICTORIA AND ALBERT MUSEUM

closely relate it to one of several designs for "Ribband-Back Chairs" engraved for Thomas Chippendale in his celebrated "Director," which was first published in 1754, the designs being repeated in the second edition of this work in 1762.

Chippendale was very proud of this design and states that "the Chair on the left hand has been executed from this Design which had an excellent effect and gave satisfaction to all who saw it." It is thus quite possible that the present set were actually made in Chippendale's own workshop.

This set of chairs is probably the most important addition to the collection of furniture in the English rococo style that the Museum has hitherto received.

Settee: Length 4 ft. 2 in., height 3 ft. 3½ in., depth 2 ft. 2¼ in. (No. W. 64-1935.)

Chairs: Length 2 ft. 2 in., height 3 ft. 3½ in., depth 2 ft. (Nos. 65 to 65c-1935.)

OUR COLOUR PLATES

SIR GERARD NAPIER, BART.

Montacute House, one of the most historically interesting houses in the West Country, has now happily become a National possession. The present house was built by Thomas Phelips towards the end of the XVIth century, and became the home of his son Sir Edward, who was made Queen's Serjeant by Elizabeth, and was at one time Speaker of the House of Commons. The Phelips were a Royalist family, and one of the sons took a leading part in the escape of Charles II from Worcester. The house was added to from time to time, and is of great beauty. For many years, and till quite recently, the portrait here reproduced adorned the drawing room; it represents Sir Gerard Napier, son of Bridget Phelips, and is a very fine example of Sir Joshua Reynolds in the plenitude of his powers. It was painted in 1762 when the painter was about forty years of age, and Sir Gerard twenty-three. The subject was evidently congenial, and has inspired Sir Joshua to give of his best. For those interested in such matters, it should be added that the uniform is of the period of the Seven Years War, and probably of the 5th Dragoon Guards; facings and furniture are green with gold or "royal" lace. Reproduced in *Apollo* through the courtesy of Messrs. Vicars Bros. of Bond Street.

THE RETURN FROM EGYPT

Painted about 1622-1623. There is a version of this subject by Rubens in the collection of the Earl of Leicester, at Holkham, and a replica of the latter (size 80 in. by 54 in.) was formerly in the collection of Mr. Lawrence Currie, and had previously been at Blenheim in the collection of the Duke of Marlborough (see "Rubens," by E. Dillon, pp. 109 and 232). There is a fine engraving by Vorsterman after either the Holkham or the Blenheim picture. It is in reverse. All these differ from our picture in many important respects. It is interesting to note that in our picture Vandyck made several alterations from his first ideas—*cf.* particularly the feet and legs. *Certified* by Valentiner. Gluck, Ricketts and Borenius have all seen the picture and agree that it is by Vandyck. The picture came into the possession of Messrs. Agnew

and Sons through an agent from a private collection in the North of England. Canvas, 62 in. by 57½ in.

Sir A. Vandyck was born at Antwerp, 1599. Entered Rubens' studio *circa* 1618. Visited England, 1620-1621. Went to Italy, 1621. Returned from Italy to Antwerp, 1628. Came to England on Charles I's invitation, 1632. Died in London, 1641.

COURTAULD INSTITUTE OF ART, 20, PORTMAN SQUARE, W.1

The following lectures will be delivered at the Courtauld Institute during January and February, 1936, and are open to the public at the fees stated:

An Approach to Chinese Sculpture. IXth-Century Wall Paintings at Wan Fo Hsia—Professor Langdon Warner, two lectures, January 14th and 15th, at 5.30 p.m. Fee 2/6 each. Technical Problems in Mediaeval Art (Advanced Course)—Mr. D. V. Thompson, twelve lectures, January 21st, 22nd, 28th, 29th; February 4th, 5th, 11th, 18th, 19th, 25th, 26th, at 3 p.m. Fee £2 2s. Technique of Old Masters—Their Conservation and Restoration—Mr. H. Ruhemann, four lectures, January 27th, 28th, 29th, 30th, at 5.30 p.m. Fee £1 1s. Leonardo da Vinci—Mr. Kenneth Clark, two lectures, January 28th, 30th, at 12 noon. Fee 10/6. History of Theories and the Criticism of Art—Mr. Anthony Blunt, six lectures, January 16th, 23rd, 30th, February 6th, 13th, 20th, at 3 p.m. Fee £1 1s.

ROYAL ACADEMY OF ARTS

International Exhibition of Chinese Art, 1935-36

OFFICIAL LECTURES

We understand that tickets for the January lectures are now sold out but that a further series of official lectures are being organized to supplement these, details of which will be obtainable from the Secretary, Royal Academy of Arts, Piccadilly, W. 1.

ATLAS OF THE ISLAND OF CEYLON

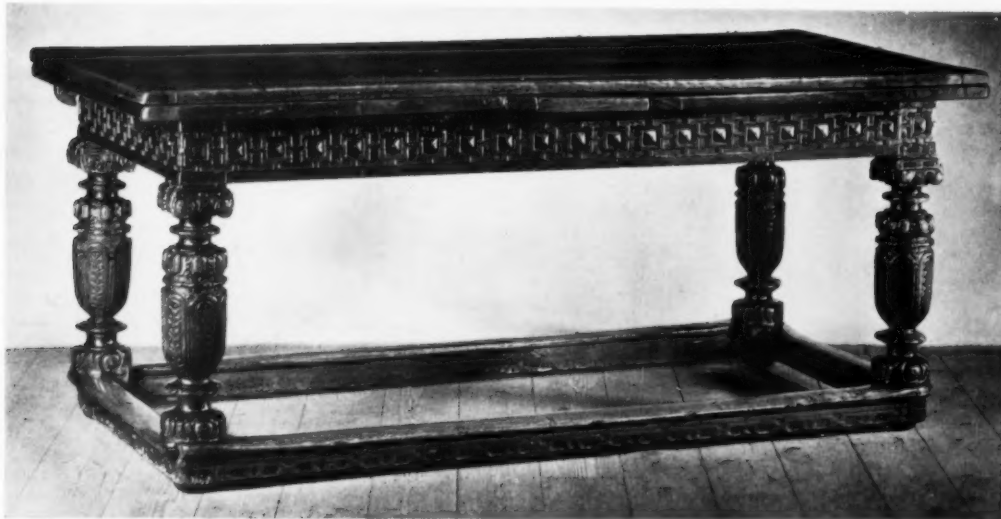
Considerable interest has been aroused by a manuscript Atlas of the Island of Ceylon, which is now on exhibit at Mr. J. Kyrle Fletcher's Galleries, 31, Conduit Street. It is notable both for the beauty of its execution and for its historical importance. The two artists who laid down its thirty-one maps, Johannes van Campen and Martinus Leusekan, produced works which can be compared favourably with the masterpieces of Dutch cartography. This atlas was the result of a survey of the island made by the order of Isaac Augustin Rumpf, the Governor of Ceylon, and was deposited in the Castle at Colombo in 1719. When it is remembered that it was made only fifty-nine years after the Dutch occupation, its full significance will be realized, both as a link in Colonial history and as an hitherto unknown and superb example of Dutch map-making.

Messrs. Gilhofer & Ranschburg, of Vienna, send their catalogue of rare and beautiful books from a monastery and a castle in Austria. These include many works by Erasmus and XVIth century books of woodcuts in contemporary bindings.

C. K. J.

ART IN THE SALEROOM

PICTURES & PRINTS · FURNITURE · PORCELAIN & POTTERY
SILVER · OBJETS D'ART



AN ELIZABETHAN OAK DRAW-LEAF TABLE

(From the Innes Collection)

(Realized £525 at Christie, Manson & Woods's sale on December 12th)

AS anticipated, the great improvement of business in the Art world, and the most satisfactory return of the Government, has caused the 1935-36 season in the auction rooms to open with a flourish, and prices all round have been high and exceedingly satisfactory.

FURNITURE

MESSRS. CHRISTIE, MANSON & WOODS held their first furniture sale on November 21st, the property of E. J. Wythes, Esq., C.B.E., and the following prices were obtained; for a suite of Louis XV furniture, the frames stamped I. Courvin, £367 10s.; a giltwood bergère of Louis XV design, £136 10s.; a Louis XV giltwood stool, £36 14s.; a Louis XV marquetry commode, of serpentine bombé form, £63; a Louis XVI mahogany jardinière table, stamped D. L. Ancellot, M.E., from the Lyne Stephens Collection, £38 17s.; a French oak credence, XVIth century, from the collection of the Duc de Dino, £40 19s.; and a French walnut credence, from the same collection, £278 5s. At their sale of the property of the late David Citroen, Esq., on November 26th, a Queen Anne walnut tallboy realized £26 5s.; and an Aubusson tapestry firescreen, £46 4s. On December 3rd at the same rooms a pair of satinwood armchairs fetched £16 16s.; a set of six armchairs of Hepplewhite design with shield-shaped back, £34 14s.; and on December 5th, a Queen Anne walnut secretaire, £19 19s.; a Chippendale mahogany display cabinet, £38 14s.; a Charles II walnut armchair, £75 12s.; a Chippendale mahogany card table, £44 2s.; a pair of walnut card tables of Queen Anne design, £26 5s.; a Charles II child's walnut armchair, with spiral supports, £24 6s.; a Queen Anne walnut cabinet, £63; a pair of Chinese black lacquer cabinets, £50 8s.; an Italian walnut cassone, £48 6s.; a suite of giltwood furniture of Louis XV design, £99 15s.; Their sale of December 12th realized £8,484 16s. 6d., and among the furniture included an old English beechwood armchair, with pierced splats to the back, fetched £36 15s.; a James I oak joint stool, £26 5s.; a Commonwealth oak armchair, £19 19s.; a set of six Charles I oak chairs, the cross supports to the backs carved with rosettes and foliage, £115 10s.; a Charles II oak stool, £31 10s.; a set of six Charles

II walnut chairs, with spiral supports to the backs and oval splats and crestings pierced and carved with scroll acanthus foliage (see illustration), £299 5s.; a William and Mary walnut stool, on turned baluster legs and stretchers, terminating in scroll toes, £28 7s.; a William and Mary oak armchair, the panel to the back carved with foliage, the initials R. S., and the date 1691, £69 1s.; a pair of William and Mary walnut chairs, £78 15s.; a Chippendale mahogany armchair, the arm supports carved with acanthus, the fretted seat frame supported on cabriole legs carved with scroll acanthus, terminating in foliated feet, £126; six Chippendale mahogany chairs, with fluted uprights to the backs, and pierced splats carved with foliage, £210; an Elizabethan oak draw-leaf table, the frieze carved with rectangular strapwork enclosing diamond ornament, supported on bulbous baluster legs carved with strapwork, enclosing long leaves, cabochon and moulded rings, surmounted by Ionic capitals, 6 ft. 1 in. long closed (see illustration), £525; an Elizabethan oak buffet, with a cupboard in the centre, £304 10s.; a Charles II oak court cupboard, with two small cupboards in the frieze, two cupboards in the centre and one below, and the panel to the lower door carved with the initials T. B. D., and the date 1675, £75 10s.; a Jacobean oak sideboard, fitted with three drawers with moulded panels and beaded borders, on turned legs and square stretchers, £42; a Queen Anne oak settle, the seat forming a chest, the panels to the back carved with scrolled foliage, rosettes and diamond ornament, the initials I. C. and the date 1704, £54 12s.; a Chippendale mahogany tripod firescreen, £57 15s.; a Chippendale mahogany tripod table, with circular top, £36 15s.; an Adam mahogany card table, £54 12s.; a glazed show cabinet on Charles II giltwood stand, £31 10s.; and a Dutch mahogany chest, £33 12s. At Messrs. SOTHEY'S sale on December 6th, a set of six painted chairs, comprising four armchairs and two single chairs, of late Sheraton design, decorated with flowers in colours on a black and gold ground, cane seats and extra cushions, realized £44; a Chippendale mahogany small serpentine card table, with folding top, £21; a Sheraton oval breakfast table in mahogany of fine colour and grain, £41; a Hepplewhite mahogany serpentine sideboard of good quality



LA BLANCHISSEUSE AVEC SON ENFANT

Signed "H. Robert, Rome, 17"

(Realized £2,500 at Sotheby's sale of the Fauchier-Magnan Collection on December 4th)

and small size, £35; a Chippendale mahogany serpentine chest £52; a fine set of three early XVIIIth century walnut chairs, £72; an early XVIIth century oak coffer of Sussex type, with a plain lid, £21; a Queen Anne walnut kneehole table of good colour, £36; a fine XVIIIth century dressing chest of bow-front form, with a pull-out slide and a long drawer in the frieze, £47; a set of three George II walnut chairs, £56; a fine George I walnut bureau of small size and good colour, with a fall front, enclosing an interior fitted with drawers and pigeon holes, £250; a fine set of eight Sheraton mahogany chairs, comprising six single chairs and two armchairs, £90; a fine and rare Hepplewhite satinwood bureau desk of good colour, £94; a fine set of seven Hepplewhite mahogany chairs, comprising six single chairs and one armchair, with shield-shaped backs, £210; a rare pair of Chippendale mahogany window seats, £50; a Chippendale mahogany break-front library bookcase, £260; a fine Louise XV marquetry commode, signed J. Angot, M.E., with Brescia marble top, £42; a Louis XV kingwood bureau table, £45; a fine Louis XV kingwood marquetry commode, signed P. Roussel, £230; a set of six XVIIIth century English gilt armchairs, £40; a fine George I gilt gesso table with rectangular top, carved in the centre with a cipher J. P. K., probably John Peter King, within interlaced "C" scrolls and floral sprays, supported on carved club legs, united by a frieze carved with leaves in gesso, £62; a rare early XVIIIth century gilt mirror of rectangular shape, with the original engraved silvered plates contained in a gilt frame with engraved glass borders, £41; a Queen Anne gilt wall mirror with the old bevelled plate contained in a thin moulded frame, £35; a fine Chippendale mahogany bachelor's chest of good colour, £32; a Queen Anne walnut pedestal table, £44; a fine George I walnut stool, £36; a fine George II gilt wall mirror, £30; a set of twelve George I walnut side chairs, £115; a very fine pair of George II stools in Virginia walnut, £88; a rare Sheraton harlequin table in harewood, £105.

SILVER

£6,896 7s. was the satisfactory amount realized at Messrs. CHRISTIE, MANSON & WOODS's sale of fine Old English silver, which included the Commonwealth gold cup and cover (see illustration), and which fetched £2,300. This cup, which is 7 in. high—London, circa 1650—maker's mark a hound sejant (weight 26 oz. 4 dwt.), is believed to be the earliest known

example of English secular gold plate. Other prices realized at this sale were £116 10s. 10d. for a William III tazza by Benjamin Pyne, 1697, engraved with the arms of Clerke; a pair of candelabra branches, each for two lights, £53 5s. 7d.; four table candlesticks, £52 4s. 9d.; an oval cake basket by John le Sage, 1741, £44 18s. 2d.; an oblong toasted cheese dish, by William Elliott, 1820, £32 11s.; a plain tea urn with stand and lamp, by John Wakelin and Richard Garrard, 1792, £31 4s. 9d.; a two-handled vase-shaped tea urn, by John Wakelin and William Taylor, 1789, £25; four cushion-shaped entrée dishes and covers, the dishes 1764, the covers 1778, engraved with the arms of Monckton impaling Pigot, £107 10s. 8d.; four table candlesticks, engraved with the Monckton crest, £54; a pair of George II sauce boats, engraved with the Monckton crest, by George Wickes, 1731, £112; four George I plain square waiters, by Anthony Nelme, 1723, £157 8s. 9d.; four George I trencher saltcellars, by Anthony Nelme, 1723, £109 7s. 6d.; a George I sexafoil salver, by Anthony Nelme, 1723, Britannia standard, engraved with the arms of Monckton impaling Manners, £332 10s.; a pair of sexafoil salvers, similarly engraved, by the same maker, £209 3s. 11d.; a pair of George I plain octagonal pear-shaped casters, by Anthony Nelme, 1722, engraved with the arms of Monckton impaling Manners, £102 4s. 9d.; eight Queen Anne rat-tailed tablespoons, each engraved with the Monckton crest, by Samuel Hitchcock, 1712, £155 12s. 6d.; a pair of William and Mary candlesticks, £148 6s. 8d.; a James II monteith bowl, 1688, maker's mark G.G. with a pellet below, probably George Garthorne, £399; a Charles II two-handled porringer and cover, 1663, maker's mark W.M., £82 10s.; four George I miniature teaspoons and three salt shovels, the tops chased with a Satyr's mask, £35; and an Elizabethan silver-gilt cup and cover, 1600, maker's mark a bunch of grapes, £175. Their sale of December 11th realized £6,859 3s. 7d., and some high prices were obtained, including £258 8s. 9d. for a George I plain pear-shaped ewer, by John White, 1725, engraved with the arms of Chester impaling Howard, weight 38 oz. 3 dwt.; £56 for a spoon with diamond top and tapering stem, late XVth century; £92 for a Henry VIII master spoon, the gilt figure with a small rayed nimbus, 1534, maker's mark a basket; £56 for an Elizabethan spoon, the top surmounted by a lion sejant, 1595, maker's mark crescent enclosing W.; £42 for a Charles I spoon, circa 1630; and £38 for a Charles I Puritan spoon by James Plummer, York, 1653. A George I plain bullet-shaped teapot by Richard Beale, 1724, fetched £142 10s.; a Charles II cylindrical tankard and



A SET OF SIX CHARLES II WALNUT CHAIRS

(From the Innes Collection)

(Realized £299 5s. at Christie, Manson & Woods's sale on December 12th)

ART IN THE SALEROOM

cover, 1682, maker's mark A.D., £299 13s. 9d.; a George I plain hot-water jug of bellied form, by Simon Pantin, 1714, £293 2s. 6d.; a Queen Anne small pear-shaped hot-water jug, by Benjamin Pyne, 1706, £210 7s. 6d.; an Elizabethan tigerware jug, 1577, £215; an Elizabethan jug, by Nicholas Sutton, 1565, £205; an Elizabethan parcel-gilt gourd-shaped cup and cover, 1598, maker's mark IE with three pellets, £400; an Elizabethan silver-gilt cup and cover, 1582, maker's mark three trefoils, £1,020; an Elizabethan tankard and cover, 1574, maker's mark H.W., possibly Henry Westley, who was working in London in this year, £720; and an Edward VI tazza-shaped cup, 1552, maker's mark an orb and cross, £1,020 (see illustration). Messrs. SOTHEBY'S sale of Old Silver on December 5th realized in all £9,420. A rare George II basket, by Edward Wakelin, London, 1754, engraved with the arms of George William, sixth Earl of Coventry, £92; an important large table service comprising sixty-three pronged table forks, sixty tablespoons, seventy-two table knives with steel blades and pistol handles, mostly circa 1750, partly by Paul Crespin, £200; the great punch bowl of William, fifth Earl of Coventry, £1,250; a pair of important Charles II large silver-gilt vases, each in the form of an Oriental jar with an elliptical body, £850; these vases, which are of the greatest rarity, resemble very closely a pair at Knowle; a very fine French inkstand, by Pierre Lefevre, Paris, 1764, £42; a fine George II table bell, by John White, of



A BRIDGE OVER A TORRENT WITH A CASTLED BUILDING IN THE DISTANCE
Hubert Robert

(Realized £100 at Sotheby's sale of the Fauchier-Magnan Collection on December 4th)



A COMMONWEALTH GOLD CUP AND COVER.
7 in. high. London, circa 1650

(Realized £2,300 at Christie, Manson & Woods's sale on November 27th)

Green Street, London, 1740, £41 11s. 3d.; a very fine George II shaving set, comprising a hot-water jug, a basin and a soapbox, by Edward Wakelin, London, 1751, £177 3s. 9d.; a pair of Queen Anne tapersticks, by Matthew Cooper, of Foster Lane, London, 1711, £52 14s.; a large set of table furniture, by Paul Storr, London, 1810, comprising a set of four wine coolers, a pair of candelabra, and a set of three fruit vases, and engraved with the arms of George William, seventh Earl of Coventry, bearing in pretence those of his second wife Peggy, daughter and co-heir of Sir Abraham Pitches, Kt., of Streatham, Surrey, £387 2s. 6d.; a service of seventy-two meat plates, plain except for armorials and bold gadroon borders, the borders having been reshaped many years ago, £255 4s.; a remarkable George II plate rack of large size, by David Willaume, London, 1734, £176 8s. 4d. David Willaume was one of the Protestants who fled from Metz after the revocation of the Edict of Nantes in 1695. He came to England and commenced business as a goldsmith and plate-worker in Pall Mall, and his mark was entered at the Goldsmiths' Hall for the new Standard in April, 1697. In 1720 he removed to the "Golden Ball" in St. James's

Street, where he had "running cashes," or in other words became a banker. A very fine set of four George I strawberry dishes, engraved with the arms of Gilbert, fourth Earl of Coventry, fetched £286; a pair of very fine George I loving cups and covers, by Anthony Nelme, London, 1714, £918 7s. 6d. Anthony Nelme, goldsmith and plate-worker, living in "Avie Mary Lane," entered his name and mark at the Goldsmiths' Hall in 1697. He was one of the most famous silversmiths of his period, and splendid examples of his work have survived to this day. He died in 1722. An extremely fine Restoration tankard, maker's mark R.F., London, 1660, realized £287 14s. The maker, R.F., whose name is not known at present, the records having been lost, was perhaps the most celebrated of this period, his most famous work being the royal font in the Tower of London. A fine Charles II small plain tankard, maker's mark R.S. between mullets, London, 1664, from the Breadalbane Collection realized £163 10s.; and a fine Charles II large chinoiserie tankard, maker's mark E.G. between mullets, London, 1683, also from the Breadalbane Collection, realized £315 15s. 6d. The three Irish potato rings in this sale (see illustration in December *Apollo*) were well contested; and lot 118, a fine Irish dish ring, or potato ring of collet form, by John Lloyd, Dublin, 1771, realized £152 7s. 6d., which is 230s.



THREE STUDIES OF SOLDIERS.
Antoine Watteau

Red Chalk

(Realized £700 at Sotheby's sale of the Fauchier-Magnan Collection on December 4th)



AN EDWARD VI TAZZA-SHAPED CUP
6 in. diam., 5½ in. high. 1552. Maker's mark and ord and cross
(Realized £1,020 at Christie, Manson & Woods's sale on December 11th)

an ounce; lot 119, another of similar form, by William Hughes, Dublin, 1774, realized £88 1s. 9d., or 145s. an ounce; and lot 120, also of similar form, possibly by Richard Tudor, Dublin, circa 1770, £76 2s. 6d., or 145s. an ounce.

PICTURES

Messrs. CHRISTIE, MANSON & WOODS' sale of Old Pictures on November 22nd realized £75 12s. for a flower study by A. Bosschaert; £75 12s. for a village scene by Brueghel; £105 for an Italian river scene by N. Poussin; and £136 10s. for a work from the Italian school, "The Madonna and Child," with attendant angels. At the sale on December 2nd an Ugolino "Christ Preaching" realized £325 10s.; and "Returning from Market," by William Shayer, snr., £325 10s. At their sale on December 6th a David Cox "Haymaking on a Windy Day" fetched £54 12s.; a Peter de Wint "Gosforth Hall," £75 10s.; an E. Vuillard "Une Femme Lisant," £102 2s.; a J. B. C. Corot "L'Orage," £231; and a J. W. M. Turner, R.A., "The Old Harbour, Naples," £131 5s.

The pictures in the Innes Collection, sold at CHRISTIE'S on Friday, December 13th, realized a total of £21,121, of which 2,600 guineas was paid for the Rembrandt etching of his friend Jan Six of Amsterdam, when twenty-nine years of age, who (after the artist's death), became Burgomaster of that city. This picture was again purchased by Messrs. Colnaghi, who paid £8,200 for it at the Six Sale in Amsterdam in 1828, which was the first time it left the family after being painted by Rembrandt in 1647. Sentiment may have been the reason of the £8,200, but the price of 2,600 guineas is the highest price given for an impression in this country (see illustration in December *Apollo*). The Rembrandt etching "The Three Trees" realized £567; a fourth state of "Christ Crucified Between the Thieves," £483; and the only state of "The Presentation in the Temple," £441. Gainsborough's picture, "The Portrait of Richard Ottley," fetched £1,890 (see illustration); "The Ferry Boat," by S. Van Ruysdael, £1,365; and a portrait of a lady catalogued as by Rembrandt, £1,312 10s.; this work was attributed to Ferdinand Bol when shown at the Exhibition of Dutch Art in 1929.

As anticipated, SOTHEBY'S sale of the Monsieur Adrien Fauchier-Magnan Collection created keen competitive bidding, and resulted in a total of £30,167 being realized for the 99 lots. There was an extraordinary large attendance, people coming from Vienna, Warsaw, Holland, Germany, and, of course, France to see the dispersal of this well-known collection. The bidding was

remarkably brisk, many of the items being purchased by continental dealers and collectors, and the total was considered extremely satisfactory, and far above the most optimistic of estimates. The Antonio Canaletto "The Thames, from Somerset House," pen and ink with wash, fetched £560; and the Antonio Canelletto "Warwick Castle: View of the Entrance to the Castle," pen and ink with wash, £220; The brush drawing in sepia by Jean-Honoré Fragonard, "Le Taureau," a study for the picture now in the collection of M. David Weill, of Paris, fetched £1,100, and his brush drawing in sepia, "La Sultane," £780. The picture for which this drawing is a sketch was in 1883 sold at the sale of the Baron de Schwiter. A study for a painted ceiling from the W. Bateson Collection, in pen and bistre and bistre wash, by Giovanni Battista Tiepolo, fetched £420, and a pen and sepia and sepia wash by the same master £340. A sheet of studies in black, red and white chalk by Antoine Watteau realized £1,400: "Un Carme," full, length figure, standing, of a monk with a broad-brimmed hat, in black, red and white chalk, which is mentioned and illustrated in K. T. Parker's "The Drawings of Antoine Watteau," £1,300, and "A Faun," three-quarter length of a nude figure turned to the left, also in black, red and white chalk, a study for a figure in one of the Allegories of the Seasons (Autumn), painted for the dining-room of M. Crozat, and formerly in the H. Michel Levy Collection, £1,300. Three studies of soldiers, in red chalk, by Antoine Watteau (see illustration), which is also mentioned and illustrated in K. T. Parker's "The Drawings of Antoine Watteau," and which is perhaps the finest individual example of this class, £700. "Le Pêche Chinoise," by François Boucher, from the Lelong Collection, and a design for a tapestry in the series of Beauvais tapestries, known as the "Suite Chinoise," fetched £2,400, and "The Infant Don Louis de Bourbon with his Architect, Don Ventura Rodriques," by Francisco de Goya, which is a sketch for a larger picture, £750; Francesco Guardi's "A Landscape Capriccio," with fisherman in the foreground and a ruined arch in the middle distance, £1,450; his island scene near Venice, with figures in the foreground and a lagoon in the distance, £1,450; and his "Archway," with various figures in XVIIIth-century dress, from the William Angell



PORTRAIT OF RICHARD OTTLEY, ESQ.
By Thomas Gainsborough, R.A.

(Realized £1,890 at the sale of the Innes Collection at Christie's on December 13th)

ART IN THE SALEROOM

Collection, £1,150. The Hubert Robert we illustrate, "La Blanchisseuse Avec Son Enfant," realised £2,500, and his "Interior of the Orangie at Versailles," view looking up a flight of steps under vaults, various figures in the foreground and further back, £1,150. The sketch for a ceiling painting by Giovanni Battista Tiepolo, realised £920. At SOTHEY'S sale of engravings and etchings on December 9th the Wheatley "Cries of London," the property of Mrs. M. M. Holmes, realised: for "Milk Below, Maids," by L. Schiavonetti, printed in colours, early state, with second plate of the "Cries of London," £71. "Do You Want Any Matches?" by A. Cardon, £50; "New Mack'el," by N. Schiavonetti, £50, and "Fresh Gathered Peas," by G. Vendramini, £69.

POTTERY AND PORCELAIN

A Messrs. CHRISTIE, MANSON & WOOD'S sale on November 22nd, of the property of E. J. Wythes, Esq., C.D.E., a pair of Worcester octagonal meat dishes, painted with exotic birds and butterflies in colours, enclosed in panels with gold scroll borders on a blue scale-pattern ground realised £50 8s.; a Worcester jug from the Cockshutt Collection, £37 16s.; a famille rose large vase and cover, of oviform shape, £102 18s.; and a famille verte bowl, K'ang Hsi, £58 16s.; and at their sale on November 26th, of the property of David Citroen, Esq., a pair of famille verte canisters and covers, 11 in. high, K'ang Hsi, fetched £81 18s.; a pair of famille verte small saucer dishes, K'ang Hsi, £50 8s.; a pair of figures of parrots, K'ang Hsi, £58 16s.; a Dutch delft octagonal beaker and cover, and a pair of double gourd bottles, late XVIIth century, marked Roos, £257 5s. At their sale on December 5th, a set of three Chinese famille rose vases and two beakers, Yung Ch'eng, fetched £168; and a Chelsea vase and cover, gold anchor mark, £141 15s. On December 12th, from the Innes Collection, a Chinese famille noire cup, K'ang Hsi, from the Trapnell Collection, realised £50 8s.; a Medici porcelain dish, XVIth century, bearing the Cathedral of Florence mark in blue, from the collection of Sir S. Graham Briggs, Bart., £120 15s.

GLASS

At CHRISTIE'S sale on December 5th, a "Williamite" glass realised £25 4s. At SOTHEY'S sale on December 6th, a fine commemorative cut-glass goblet, with large ogee bowl, the bowl engraved with a seated figure of Britannia and the legend "O fair Britannia hail," which was perhaps made like the Trelawny glass to commemorate the termination of the Seven Years' War (1763), fetched £46; a rare and fine coin goblet, the blown knop containing a Queen Anne sixpenny piece of 1703, inscribed "VIGO" below bust, £37; and a very fine English early XVIIIth century inscribed glass bowl, the rim inscribed "John Morley, Arundel, 1732," and on the reverse an inscription in Latin: "Combibones Zythi Sileant miranda vetusti Nauticus hic potus plura Stupenda facit," which roughly translated is "Let my old Scythian drinking companions say no more of miracles, this sailor's drought brings more wonderful things to pass," £70. The Morley family appear to have been of some importance in Arundel, as the town's municipal archives as far back as 1644, Colonel Herbert Morley a prominent Parliamentarian, was appointed joint-Governor of Arundel Castle with Sir William Springate.

JEWELS

At CHRISTIE'S sale on November 20th, a diamond two-stone crossover ring, the shoulders set with small diamonds, realised £625; an important pearl necklace, composed of fifty-nine graduated pearls of fine orient with diamond single-stone snap, £2,000; a diamond, emerald and cabochon emerald neck-chain, which can be divided into bracelets, £530; and an important diamond corsage ornament, £1,050; and at their sale on December, 9th, when six rings and two necklaces realised a total of £20,315 in ten minutes, proof was to hand that money was flowing freely. This sale, which included the collection of the late Monsieur Albert Janesich, of Paris, fetched £43,050, and £4,000 was realised for a magnificent cushion-cut diamond ring, of rectangular form, with single baguette diamond shoulders (illustrated in the December number); and £2,300 for an octagonal emerald ring.

TODDINGTON MANOR

At Messrs. BRUTON KNOWLES'S sale of the contents of the above residence, a three-quarter suit of bright armour, of the latter part of the XVIth century, from the Brett Collection, fetched £32; a three-quarter suit of bright armour of the Charles I period, £32; a satinwood winged cabinet, £30; a

Sheraton satinwood side table of semi-oval form from the Montague Guest Collection, £40; and an old Sheffield plate set of four campana-shaped wine coolers, £42.

EDINBURGH SALES

At DOWELL'S sale on November 22nd, a Regency mahogany combination wardrobe fetched £36; a pair of early English sweetmeat glasses, £15 15s.; two champagne glasses, XVIIIth century, probably made at Bristol, £16 10s.; and a pair of Chippendale mahogany vases, of ovoid form, £15 15s. at their sale on November 29th, a George III sugar basket, beaded border and swing handle, Dublin, 1789, fetched 15s. 4d. an ounce.

CONTINENTAL SALES

The two German public collections of old engravings sold by C. G. BOERNERS in Leipzig on November 26th, fetched good



PORTRAIT OF LOITARD, THE ARTIST

Signed. Black and red chalk. Antoine de Favray
(Realized £70 at Sotheby's sale of the Fauchier-Magnan Collection on December 4th)

prices. Many of the principal items realised more than the experts had anticipated, and the total must be considered eminently satisfactory. A second sale on the following day, including German drawings of the XIXth century, and old master drawings, from the Ehlers Collection, also proved that the long-expected revival in the art world has already reached a level not far from the great period of 1928-30. The highest price paid was 12,150 Reichsmarks, that is to say £1,000, for a set of four landscape drawings by Caspar David Friedrich, one of the great German romantics of the beginning of the last century. A good "Forest Scene," by Jan Brueghel (pen and brush) produced 1,800 RM, whilst a portrait of Anton Graff, drawn by himself, sold for 1,450 RM.

HERALDIC ENQUIRIES

REPLIES by SIR ALGERNON TUDOR-CRAIG, K.B.E., F.S.A.

Readers who may wish to identify British Armorial Bearings on Portraits, Plate, or China in their possession, should send a full description and a Photograph or drawing, or, in the case of silver, a careful rubbing. IN NO CASE MUST THE ORIGINAL ARTICLE BE SENT. No charge is made for replies, which will be inserted as soon as possible in "Apollo."

B. 54. ARMS ON CHINESE PORCELAIN PLATE, *circa* 1715.—Arms: Argent, on a bend azure three bucks' heads cabossed or, on a sinister canton gules a mural crown of the second, Stanley; impaling: Gules, three organ rests or, Granville; in chief the Badge of a Baronet. Crest: A chaplet of olive pendent from a sword all proper. Part of a service made *circa* 1715 (Khang-hsi period) for Sir John Stanley, 1st baronet, of Grange Gorman, co. Dublin, M.P. for Gorey, co. Wexford, and Commissioner of Customs in Ireland until his death, aged 81, November 30th, 1744. He married Anne, daughter of Bernard Granville of Stow, co. Cornwall; she died March 29th, 1729-30.



B. 55. ARMS ON SILVER SALVER BY GABRIEL SLEATH, 1746.—Arms: Quarterly: 1 and 4: Sable, a buck's head cabossed between two flanches argent; 2 and 3: Azure, a chevron between three lozenges or. Crest: A cubit arm erect, couped below the elbow, sleeved azure cuffed and slashed argent, in the hand a stag's attire gules. Motto: *Fideli certa merces.*

These are the arms of Parker, of Melford, co. Suffolk, quartering those of Hyde, of Great Hadham, co. Hertford.

B. 56. ARMS ON SILVER SHELL DISH, LONDON, 1804.—Arms: Quarterly: 1 and 4: Argent, three lozenges conjoined in fesse gules, a bordure sable, Montagu; 2 and 3: Or, an eagle displayed vert, beaked and membered gules, Monthermer; the whole surmounted by a ducal coronet.

Made for William, 5th Duke of Manchester; born March 21st, 1771; succeeded September 2nd, 1788; sometime Governor of Jamaica; Lord-Lieutenant of Huntingdonshire; died in Rome March 18th, 1843.

B. 57. 1. ARMS ON PAIR OF GOBLETS BY JOHN EMES, 1802.—Arms: Argent, on a bend cotised sable three lions rampant of the field, Brown; impaling: Per pale azure and sable three fleurs-de-lys argent, Williams.

James Brown, of Leeds, co. York, married October 17th, 1785, Anne, only daughter and heiress of Samuel Williams, of Allerton Hall, Leeds, and died in 1813.

2. ARMS ON ENTREE DISHES, 1808.—Arms: Argent, a sword erect issuant from a crescent, on a canton azure a saltire of the field, Halliday; impaling: Gules, on a bend three trefoils, Harvie.

Simon Halliday, of Whinnyrig, Scotland; surgeon Royal Navy; married Mary, only daughter of Thomas Harvie, of Jamaica, and died in 1829.

B. 58. ARMS ON TWO-HANDLED SILVER CUP, 1733.—Arms: Quarterly: 1 and 4: Per fesse argent and gules three roundles counterchanged; 2 and 3: Argent, on a fesse sable three lions rampant of the field. Crest: A demi lion gules, crowned or charged on the shoulder with three plates. Male arms on one side and lady's arms on the other.

These are the arms of Selley impaling those of Cockerell. They are repeated in a lozenge on the other side of the cup.

B. 59. 1. ARMS ON SILVER TANKARD, *circa* 1680.—Arms: Argent, a chevron gules between three crosses crosslet fitchée sable, all within a double tressure flory-counter-flory of the second, and surmounted by an Earl's coronet.

Engraved for John Kennedy, 7th Earl of Cassillis, who succeeded his father, John, 6th Earl of Cassillis, in April, 1668. He was a Privy Councillor to William III in 1689, and a Lord of the Treasury, 1689-95; he died July 23rd, 1701, having been twice married.

2. ARMS ON SILVER KNIVES, 1660-70.—Arms: Sable, a chevron between three bucks' attires argent. These are the arms of the family of Cox.

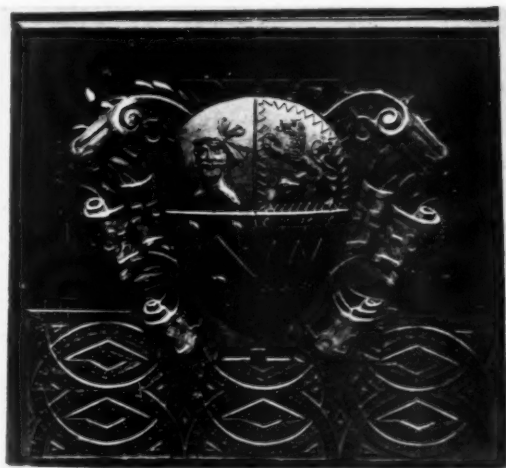
B. 60. 1. ARMS ON SILVER PLATE, *circa* 1810.—Arms: Quarterly, 1 and 4, Argent, a lion rampant gules langued azure, Legh; 2 and 3, Argent, a lion rampant gules within a bordure sable bezantée, Cornwall; impaling quarterly, 1 and 4, Argent, a fesse nebuly between three mullets sable, Blackburne; 2 and 3, Gules, six fleurs-de-lys, three, two and one argent, Ireland. Crests: 1. A demi lion rampant gules langued azure, collared or; 2. A Cornish chough sable, beaked and membered gules. Mottoes: *La vie durant, and Pour Dieu et Pour Terre.* This plate was engraved for George John Legh, of High Legh, co. Chester; born 1768; High Sheriff 1805; married July 14th, 1803, Mary, eldest daughter of John Blackburne, of Orford Hall and Hale Hall, co. Lancaster, F.R.S., and died in 1832.

2. ARMS ON SET OF OLD SHEFFIELD PLATE DISH COVERS, 1810-20.—Arms: Argent, a lion passant in bend gules between two bendlets azure; impaling the quarterly arms of Pitt. Supporters: Two lions azure, semee of crosses crosslet each gorged with a Naval coronet of the last. Motto: *Non sibi, sed patriæ.* Surmounted by an Earl's coronet.

These are the armorial bearings of Charles, 2nd Earl of Romney; born November 22nd, 1777; married Sophia, daughter of William Motyon Pitt, of Kingston House, Dorset, September 9th, 1806; and died March 29th, 1845.

B. 61. ARMS ON CHINESE PORCELAIN TEA SERVICE, *circa* 1795.—Arms: Quarterly sable and or, in the first and fourth quarters a lion passant of the second, Bowden; impaling: Gules, three chevronels argent, Roberts. Crest: A demi lion rampant, holding a bow and arrow.

This service was made *circa* 1795 (Kien-Lung) for John Bowden, of the Bank of England, who married October 10th, 1795, Mary Anne, daughter of John Roberts, of Bonington, co. Hertford.



B. 62. ARMS ON CARVED OAK PANEL. — Arms: Quarterly: 1: Gules, a Saracen's head erased at the neck proper, wreathed round the temples or and argent (from Marchudd ap-Cynan) Wynne of Coed Coch, co. Flint. 2: Gules, a lion rampant within a bordure indented or (from Rhys-ap-Tewdwr, King of South Wales, Founder of the II Royal Tribe of Wales), Lloyd of Forest, co. Carmarthen. 3: Azure, a chevron between three dolphins haurient argent, Wynne of Leeswood, co. Flint. 4: Ermine, three lozenges conjoined in fesse sable, Pigott of Chetwynd, co. Salop. (See illustration).

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THE "ASCENSION" WINDOW OF LE MANS

From a Drawing by JOHN TRINICK



HIS LATE MAJESTY KING GEORGE V

*especially drawn for "Apollo" Magazine by Joseph Simpson, C.B.E.,
and reproduced in colours in its May 1935 number.*

**IT IS WITH PROFOUND SORROW THAT WE RECORD THE
DEATH OF H.M. KING GEORGE V AND JOIN WITH THE REST
OF THE WORLD IN OUR CONDOLENCES WITH HER MAJESTY
QUEEN MARY AND H.M. KING EDWARD VIII.**

**"HE BROUGHT THE DISPOSITIONS THAT ARE LOVELY IN PRIVATE LIFE
INTO THE SERVICE AND CONDUCT OF THE COMMONWEALTH, AND NOT
ONLY IN VIRTUE OF HIS OFFICE BUT IN VIRTUE OF HIS PERSON WAS
HE THE FIRST GENTLEMAN IN THE LAND."**

—The Prime Minister, in his Broadcast Speech of January 21st.

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THE "ASCENSION" WINDOW OF LE MANS

BY JOHN TRINICK

IT may be that the accident of a long immersion in the task of copying is to be held accountable for much of one's enthusiasm; and that the mere closeness of the exploration thus involved may have bred a strong desire to know more, if possible, concerning the true nature of this ancient and beautiful work. Yet documentary evidence is so slight as to be well-nigh non-existent; while the modern attempts to fix its place in the traditions of stained glass are singularly few, and almost as singularly unsatisfactory. Comment on it, of any real extent, appears to have been the concern of one or two writers only, and those, English; that of French writers, when not merely fantastic, being limited to a few brief and general conjectures. Thus, then, if only to the predilection of one person, it would appear that a reconsideration of this panel is long overdue, and some beginning of an attempt to determine its place, not only in the history of stained glass, but in those also of European art and of Christian Iconography in general.

It is usually assigned to the years between 1097 and 1120, on its own internal evidence, together with a reference in a XIIIth century document preserved in the Library of Le Mans, to the windows, "*Sumptuosa artis varietate*," with which Bishop Hoel (1081-1097) embellished the Choir of the Cathedral. The evidence of the glass points strongly to its being the sole remaining vestige of such a scheme, both as regards quality of material and painting technique—leaving aside for the moment its character as glass design. It now occupies the lower half of a window, in the North Aisle of the Nave; the completion of the subject in the upper half being modern. One may question, in passing, whether it may not be placed rather before 1093, in which year the Cathedral, as it then stood, was consecrated. As the windows referred to would most likely have been in position for the consecration, it seems hardly necessary, if this be what it is supposed to be, to date it only from the bishop's death. The mention of 1120 appears to be due to a feeling that it

should be placed as late as possible, because of analogies in drawing and general planning, with some glass undoubtedly of the XIIth century—notably the great composite "Crucifixion" of the Cathedral of Poitiers, now placed as late as 1198. It is with this last window alone, that the panel of Le Mans has any noteworthy resemblances, at least in French stained glass.

There appears to be documentary evidence in one instance only for glass of any earlier date; namely, the five "Prophets" in the Nave Clerestory, of Augsburg, which seem now to be clearly assigned to 1050. There are claims, too, though on what evidence does not appear, for a date about 1029 for certain glass at Tegernsee, in Bavaria, and of 999 for some at Hildesheim. It is my own present opinion that the Le Mans "Ascension" is probably the next oldest glass in existence to that of Augsburg.

Among French writers, Hucher makes the most extensive references to it. In his "*Calques du Vitraux Peints de la Cathédrale du Mans*" (1864), he says (p. 3): "Loin d'être le produit d'un art nouveau, je serais très tenté de considérer, au contraire, notre vitrail d'Ascension . . . comme la dernière expression de cette ancienne école de peinture qui remontait à Charles le Chauve, ou même à Louis le Débonnaire." Two others, the Abbé A. Ledru and M. Gabriel Fleury, both claiming that it is "généralement considéré comme le plus ancien spécimen connu," reproduce each other's terms in brief description of it.

Among English writers, Westlake has given most consideration to the panel. Using it as the opening example in Vol. I of his "*History of Design in Painted Glass*" (1881), he devotes several pages to what is certainly the most complete summary of the available facts and opinions. The only other to speak of it at any length is the late Hugh Arnold ("*Stained Glass of the Middle Ages in England and France*," 1913), who, however, follows Westlake closely in his conclusions and adds nothing to the sum of facts and probabilities.

I will, therefore, summarize Westlake. After rightly dismissing the hypothesis of Hucher, he states his opinion that this glass bears "internal evidence of belonging to the childhood of the art." He follows with a discussion of the drawing, alluding to the "Byzantine style" of the figures, which "will at once strike those who are acquainted with ancient Christian art; they are unlike the works following the Romanesque tradition, which, although existing at the same time, and exhibiting itself very much in the other arts, is not observable in painted windows until a later period." He then discusses the painting technique, drawing particular attention to the rendering of the hair as a solid black, as one indication of an early date. After dealing with the probable original arrangement of the figures, he conjectures that the background may have been sub-divided, in the first place, by strips of ornament. He concludes by quoting (p. 9) a very interesting letter of 1850, offering to the notice of the Society of Antiquaries "an unpublished engraving" of this glass, "discovered by accident by the late M. Henri G rente . . . of Paris." G rente, employed by the Cathedral authorities to restore some of the old glass, saw these fragments and "pronounced them to be by far the earliest painted glass he had ever seen, and, he thought, of the XIth century." "The drawing is of a very marked and peculiar character, and agrees with the illuminations in MSS. of the XIth century, especially in the manner in which the folds of the drapery are represented": thus far G rente.

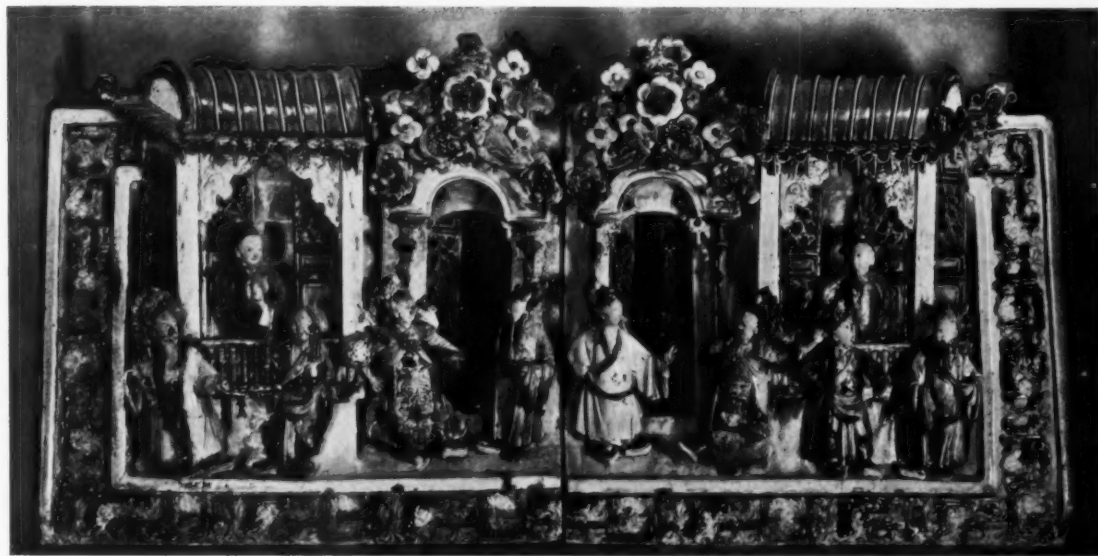
This accounts for previous views, so far as they are known to me. I wish now to state certain opinions of my own, though I am aware that I must differ considerably from so high an authority as Westlake. I can only point to the panel itself, of which a drawing is here reproduced, and ask if there be any person now living who would pronounce the "style" of these figures to be "Byzantine" rather than "Romanesque"? Yet if I feel such a distinction to be a curiously inverted one, it is solely on the ground of greater opportunities; the wealth of photographic material now available, modern facilities of travel, and the invaluable and definitive labours of such writers as M. Emile M le having made the work of comparison far easier than it could have been in 1881. With such evidence before us, it

can only be concluded that Westlake had seen but few examples of Romanesque sculpture; otherwise he could not have failed to recognise in the figures of this panel the same characteristics exhibited to a quite remarkable degree. It is necessary to point only to such well-known examples as Vezelay or Moissac, for instance, for a general resemblance to be felt at once; but when one comes to renderings of the "Ascension" itself like that of the portal of Cahors Cathedral, or, most of all, that of Mauriac (south-west of Clermont Ferrand), there is more than resemblance; there is positive identity. Two or three of the sculptured figures of Mauriac are practically interchangeable with those of our panel of Le Mans.

I cannot but feel, too, that Westlake's prepossessions have led him to disregard the most valuable clue of all to the origin of the panel. In conjecturing, apparently from the fact that several pieces of border had been glazed into it as it was then arranged (and as he and Hucher reproduce it), that the background had been sub-divided by such borders, he seems to have lost sight of the highly unusual character of the whole design. Nowhere, save at Poitiers, is there anything resembling it in French stained glass. On the ground, then, of this practical uniqueness, and on that of its striking analogies with such works of Romanesque sculpture as the tympanum of Mauriac, I must state it as my opinion, that the clue given by G rente, is that which must be followed in the future, and that the origin of this panel must be sought outside stained glass altogether, in the Romanesque painted books of the XIth century. M. Emile M le ("L'Art Religieux du 12me Siecle en France,") has shown how strong is the evidence for these MSS. as the source of a great proportion of French Romanesque sculpture; and I, at any rate, can see nothing impossible in the idea that the "Ascension" panel of Le Mans had its origin also in some such MS. There is little to connect the swaying, supple rhythm of these figures with the static and "cellular" treatment which relates XIIth and XIIIth century glass design to that of cloisonn  enamel, with their common root in Byzantium. There is here, instead, the full vigour of a Romanesque pen or brush drawing, "made over" with but little alteration into terms of a medium which here happened to be stained glass.

FAREWELL TO THE CHINESE EXHIBITION

BY THE EDITOR



PANEL WITH PAVILION AND FIGURES Stoneware with Coloured Glazes XVIIIth century

In the collection of Mr. Geoffrey Harmsworth

DURING the weeks that have passed the Editor has had ample opportunity of reading what Chinese and European eyes have been able to "see" in Chinese art. Most writers are agreed on at least one point, namely, that one must dismiss from one's mind all European concepts of art, or to put it in the words of the Director of the Exhibition, Sir Percival David, as reported in *The Times*: "The aim of the Chinese painter was fundamentally different from that of the Western painter, and his methods and material were so far removed from those of the West as to make the critical apparatus of the European art expert useless and unworkable."

Now, although I have myself been responsible for favouring this point of view by inviting both Western and Eastern writers to explain the Chinese attitude towards art to us, I have come to the conclusion that it is

probably quite beside the mark. The Chinese and the European viewpoints are identical. We can, of course, only compare æsthetical values, and the æsthetical values of painting are like those of sculpture, and architecture for that matter, international. If there is something in the Chinese conception of art that holds us up or prevents us from full æsthetical enjoyment, that something cannot be itself æsthetical. Were it otherwise, we should never be able to enjoy Chinese or, in fact, any exotic or unfamiliar art. And it is precisely the curiously complicated accumulation of associated matter of Oriental art which makes it so difficult for us to understand. But let us be quite sure about one thing: what is unintelligible to us is not the æsthetical element but some or all of the associated elements. One example may suffice. It is taken from Professor Chiang Yee's admirable book, "The

Chinese Eye,"¹ and refers to the inscription on the picture at the foot of this article :

"Water seems to grow warmer as autumn ages,

Fragrance lingers in the weeds though the flowers fall.

Here and there some talkative wild-geese are flocking ;—

Mistake them not for mandarin ducks, you passers-by."²

"The inscription," we are told, "is a signpost, without which the onlooker would certainly lose his way, or never start upon the journey at all." And thus we have to learn that mandarin ducks in China are symbols of love and happiness ; they usually swim together in pairs and remind us of fidelity in marriage. But wild geese are an omen of another sort.

Published by Messrs. Methuen.
Translated by Innes Jackson.

Like the swallows, they follow the sun ; in autumn they leave the bitter North, and fly to the South of China ; when they arrive we know that cruel winter is approaching. Now you will understand that the sorrow of winter, of age, of night is hanging over the picture.

All the æsthetical and technical values of this—or any other Chinese picture for that matter—can be understood by any European with a sensitive eye, whereas the complicated explanation that goes with it as a poem cannot be reached by the *æsthetic* sense at all. And so it must be, I think, for all Europeans who attempt to gain an insight into Oriental art, of which at least one half must remain hidden from them.

Whilst, therefore, few of us will ever learn to understand Chinese, all of us can, with a little good will, understand Chinese art.



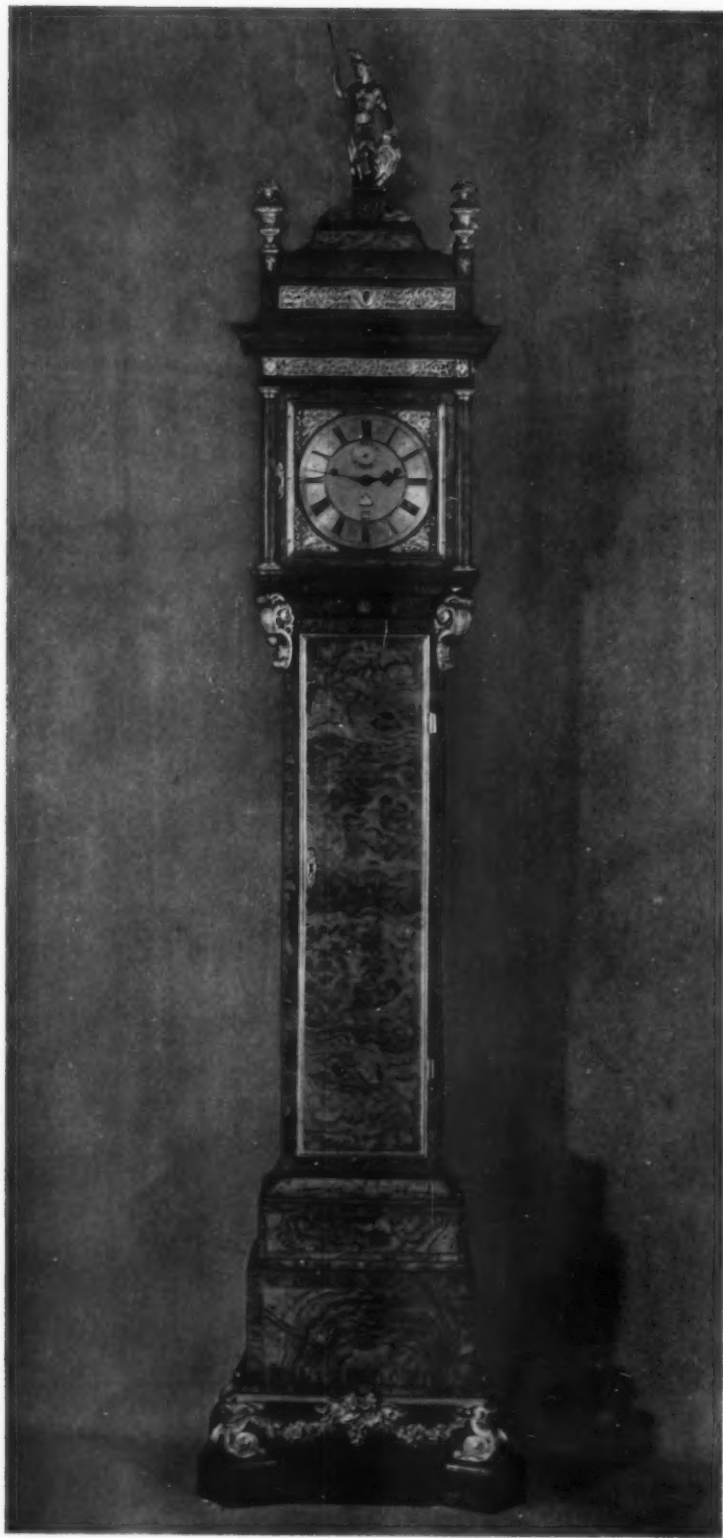
WILD GEESSE

By Pien Shou-Ming (Ch'ing)

By kind permission of Messrs. Methuen & Co. Ltd.)

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A ROYAL CLOCK

Made by Thomas Tompion for King William III,
for Hampton Court Palace

THOMAS TOMPION (1639-1713)

"The great Tompion had never made Watches, had he not first made Hobnails."¹

BY R. W. SYMONDS

PRIOR to the reign of Charles II the craft of English watch- and clock-making was in its infancy. After the accession of this monarch several notable horological inventions were made, which caused a considerable improvement in the time-keeping of both watches and clocks. The two XVIIth-century English scientists to whom most honour is due for their horological discoveries are Dr. Robert Hooke, F.R.S. (1635-1703), and the Rev. Edward Barlow (1639-1719).

It was, however, Thomas Tompion who, by applying the theories of these two men and by "his excellent skill in making watches and clocks and not less curious and dexterous in constructing and hard working of other nice mechanical instruments,"² helped to raise the craft of English watch and clockmaking to the position of second to none in Europe. Tompion in his time was recognized as an horologist and craftsman of the highest order, not only in his own country—where he received the honour of burial in Westminster Abbey—but abroad. In 1732 a German author wrote concerning him as follows:

"Most of these clocks and the best of them were made by Thomas Tompion, as he was considered the best clock-maker in London of his time. In view of this he charged 10 L. sterling for the smallest of his clocks; similar clocks being obtainable from other clock-makers for 6 or 7 pounds." (Cf. Henrich Ludolff Benthem, *Neueröffneter Engländerischer Kirch: und Schulen-Staat*, Leipzig, 1732.)

And a work entitled *The Artificial Clock-Maker*, by W. D. [William Derham], 1696, records:

"In the History of the Modern Inventions, I have had (among some others) the assistance chiefly of the ingenious Dr. H. [Hooke] and Mr. T. [Tompion].

The former being the Author of some, and well acquainted with others, of the Mechanical Inventions of that fertile Reign of King Charles II, and the latter actually concerned in all, or most of the late inventions in Clock-work, by means of his famed skill in that, and other Mechanical operations."



Fig. I. MEZZOTINT PORTRAIT OF THOMAS TOMPION after the painting by Sir Godfrey Kneller

Thomas Tompion was the eldest son of Thomas Tompion, a blacksmith, who lived in the village of Northill, Bedfordshire. Tompion the blacksmith had three children who lived to maturity: Thomas, the horologist, who was born at Northill and was baptized on July 25th, 1639; Margaret, a daughter, who was born in 1640; and James, the youngest, born in 1643. Tompion is said to have been apprenticed in 1664 to a London clock-maker.³ In 1671 he was made Freeman of the Clockmakers' Company. In 1691 he was chosen one of the Court of Assistants. From 1700 to 1703 he served the office of Junior, Renter and Senior Warden, and was elected Master in 1703-4.

Both of Tompion's nieces, Elizabeth, the daughter of his brother James, and Margaret, the daughter of his sister Margaret Kent, married clock-makers, George Graham and Edward Banger respectively. George Graham, when he was twenty-three, entered Tompion's

service, in which he remained until Tompion's death in 1713. Several clocks are extant which are inscribed "Tompion & Graham." Owing to Tompion's never having married, and, therefore, having no direct heir, he left his business and stock-in-trade to his nephew, George Graham.⁴

The Rise of the Tompions. Ethel Simcoe. *Art. Connoisseur*, Vol. 88.

¹ *The Englishman*. November 28 to December 1, 1713.

GEO. GRAHAM, Nephew of the late Mr. Tho. Tompion, Watch-maker, who lived with him upwards of 17 Years, and managed his Trade for several Years last past; whose Name was joined with Mr. Tompion's for some Time before his Death, and to whom he hath left all his Stock and Work, finished and unfinished; continues to carry on the said Trade, at the late Dwelling-house of the said Mr. Tompion, at the Sign of the Dial and Three Crowns, at the Corner of Water-lane in Fleet-street, London; where all Persons may be accommodated as formerly.

¹ *The Weekly Journal or British Gazetteer*, January 17, 1719.

² Statement made by Hooke concerning Tompion. Quoted by M. Jourdain. Cf. *The City's Jubilee Gift to the King*, "Country Life," November, 1935.



Fig. II. DETAIL SHOWING DIAL AND THE FINE QUALITY OF THE GILDED METAL MOUNTS OF THE CLOCK reproduced in Colour Plate

Graham achieved fame as a scientist and horologist, and was elected a Fellow of the Royal Society; foremost among his inventions were the mercurial pendulum and the "dead-beat escapement." He died in 1751 and was buried beside his master in Westminster Abbey.

Edward Banger, who was admitted a member of the Clockmakers' Company in 1695, was also an assistant to Tompion, but unlike Graham, who was a scientist and inventor rather than a clock-maker, he designed and made many clocks (mostly of the bracket type) in collaboration with his uncle; such clocks being identified to-day by the names of both master and pupil—"Tompion & Banger."

Tompion left to his nephew Thomas Tompion, the son of his brother James, all the property he owned at Northill and elsewhere in Bedfordshire, together with all sums "which shall be due, or owing from him to me at the time of my death." Tompion junior was

also a clock-maker and was apprenticed to Charles Kemp in 1694, and was admitted a member of the Clockmakers' Company in 1702. He appears to have been of little note either as a watch- or clock-maker. There is no extant clock of his make recorded which would imply that if he were working as an assistant to his uncle he retired from the trade of clock-making after Tompion's death when he inherited his property.

In the *Diary* of Robert Hooke⁵ there are numerous references to Thomas Tompion, which not only throw a sidelight on the well-known people of the time that Tompion knew and worked for, but also how much he was indebted to Hooke for disclosing to him his theories and inventions. Undoubtedly this collaboration was of the greatest assistance to Tompion, coming as it did in the early days of his career. Hooke also owed much to so capable a craftsman for the application of his inventions. According to the *Diary* it was in the years 1674-77 that Hooke was in more or less daily communication with Tompion. He generally called upon Tompion, but sometimes the latter visited Hooke, and on rarer occasions dined with him at his house. The *Diary* has also one entry of "Tompion here all night."

There are many references in the *Diary* of Hooke and Tompion with others visiting Garraways, the famous coffee house in Change Alley, Cornhill. Other coffee houses they met at were Joes in Mitre Court, Fleet Street, and Mans in Chancery Lane. On one occasion Hooke mentions "With Godfrey and Tompion at Play." There is recorded in the *Diary* many of Hooke's conversations with Tompion about his theories concerning the design and construction of watch and clock movements. The following clearly show how much Tompion was taught by Hooke.

⁵ *The Diary of Robert Hooke.* (Edited by H. W. Robinson and W. Adams. London, Taylor & Francis. 1935.)



Fig. III. DETAIL SHOWING CAST AND CHASED METAL BASE OF CLOCK reproduced in Colour Plate. (The lower wooden plinth is not original)

THOMAS TOMPION (1639-1713)

"To Thomkin in Water Lane. Much Discourse with him about Watches. Told him the way of making an engine for finishing wheels, and a way how to make a dividing plate; about the forme of an arch; about another way of Teeth work; about pocket watches. . . ."

"Shewd Tompion in Martins shop how to stay a falling clock weight by a scaffold pole.

"Tompion. I shewd my way of fixing Double Springs to the inside of the Ballance wheel. . . ."

"Mr. Tompion here from 10 till 10. He brought clockwork to shew.

"At Tompions, told him of my new striking clock to tell at any time howr and minute by sound.

"Tompion here instructed him about the Kings striking clock about bells and about the striking by the help of a spring instead of a pendulum, as also the ground and use of the fly and of the swash teeth.

Several times Hooke records his annoyance with Tompion. "At Tompions scolded with him." And again, "I fell out with him for slownesse," and in another entry "Tompion a Slug." On one occasion it appears as if a quarrel about a watch were likely to terminate their friendship. "At Garaways. Thompion. A clownish churlish Dog. I have limited him to 3 day and will never come neer him more." But within four days Hooke's feelings are appeased as he goes to see "Tompion at 4 p.m." Two days afterwards he is again annoyed and registers his feelings by the following terse entry: "Tompion a Rascall."

A significant entry in the *Diary* reads as follows:

"To Garaways, Sir Jonas More" and Tompion there, discoursed about spring watch. Tompion said he would ingage &c. but twas but to pump." This suggests that Tompion was not above stealing Hooke's ideas and using them to his own advantage.

In 1675⁷ Hooke designed a watch for Charles II. It was made by Tompion, and on Wednesday, April 7th of the same year, Hooke makes the following entry in his diary: "With the King and shewd him my new spring watch, Sir J. More and Tompion there. The

King most graciously pleasd with it and commended it far beyond Zulichems. He promised me a patent and commanded me to prosecute the degree. Sir J. More beggd for Tompion."

Later, on August 26th, Hooke again mentions the watch in his *Diary*, when he writes: "I told Mr. Tompion I would not pay him for it but he must expect if (*sic*) from the King."

Other interesting entries concerning Tompion are that on July 26th, 1675, "Sir Chr Wren bespoke clock of Tompion," and on October 14th of the same year Sir J. Moore "promised to lend Thompion £50," which implies that Tompion at this period had not yet grown prosperous.

The three clocks which are illustrated are most worthy examples of the "famed skill" of Thomas Tompion. The long case clock illustrated in the colour plate is so celebrated that only a brief description is necessary. This clock was made by Tompion about 1695-1700 for William III, whose cypher adorns the pedestal which supports the figure of Minerva. It is said to have been made for the bedroom of this monarch at Hampton Court, but owing to the fact that its ticking disturbed the King it was removed. The movement of this remarkable clock goes for three months without re-winding, and it has a perpetual calendar that makes allowance for leap year. Like all Tompion's



Fig. IV. A YEAR EQUATION CLOCK in Walnut Case with cast and chased gilded mounts. Made by Thomas Tompion about 1700, probably to the order of Sir John Germain

⁷ "The time of these Inventions was about the Year 1658, as appears (among other evidence) from this inscription, upon one of the aforesaid double Ballance-Watches, presented to K. Charles II, viz. Robert Hook inven, 1658. T. Tompion fecit, 1675.

This Watch was wonderfully approved of by the King; and so the Invention grew into reputation, and was much talked of at home, and abroad. Particularly, its fame flew into France, from whence the Dauphine sent for two; which that eminent Artist Mr. Tompion made for him." (THE ARTIFICIAL CLOCK-MAKER. By W. D. M.A. LONDON, 1696.)

⁸ Sir Jonas Moore (1617-1679). Mathematician and Fellow of the Royal Society.

Royal clocks the cabinet work of the case and the richly gilded mounts are of superb execution.

The second long case clock (*vide* Fig. IV) was originally at Drayton House, Northamptonshire. It was probably one of the items of furnishing carried out by Sir John Germain (1650-1718). Germain, who was of Dutch descent, accompanied William III to England, and was created a baronet in 1698. He inherited Drayton through his wife, Lady Mary Mordaunt. It is said that in his alterations to Drayton he endeavoured to make the house resemble as near as possible Hampton Court.⁸ This may account for the presence at Drayton of this long case equation clock by Tompion, which is nearly identical in design as regards the movement and the dial with an example made by Thomas Tompion for William III, and now in the possession of H.M. the King. The Royal clock, however, is about five years earlier than the Drayton example, which dates about 1700.

In the Royal Collection is another equation clock,⁹ which is of the same type as the one made for William III and the Drayton clock, except that it is signed "Tompion & Banger." This third example of an equation clock is presumably the identical one which forms the subjection of a "Description" in the MS. Department of the British Museum.¹⁰ Evidence in support of this contention is to be found in the similarity of the dial of this Royal clock to a print of the dial of the clock in the "Description." (This print is reproduced, Fig. VII.) Another point of evidence is the fact that the clock in the "Description" was a Royal clock, as it was made for George, Prince of Denmark (1653-1708), the consort of Queen Anne. The follow-

ing is an excerpt from the "Description," which is also applicable to the Drayton clock, with the exception of the perpetual calendar, which was an additional feature fitted to the Royal clock.

"A DESCRIPTION of a very curious Piece of Clockwork, at present in the State Bedchamber in the Royal Palace at Kensington. "This very curious Piece of Clockwork, was made for his Highness Prince George of Denmark, by Mess^{rs}. Tompion & Banger; & was finished (as I have been informed) in the Year 1703; It is inclosed in a very neat Walnuttree Case, adorned with brass Mouldings, & other Ornaments.

"This Clock when once wound up, will continue going three hundred & ninety days, before it will require to be wound up a second time; It shews the hour of the day, & the Minutes, both of the Mean or Equal Time, & of the Apparent or Solar Time; likewise, the days of the Week, the days of the Month, the months of the Year, the Suns place in the Ecliptick, & what year it is after Bissexile or Leap Year: The Dialplate is twelve inches diameter, having an Elevation in the upper part, as described in Plate the 2d; which is an exact representation of the Dialplate. [*vide* Fig. VII.]

"The innermost Circle upon the Plate is for the Hours, it is divided into the hours, & half hours, of the Natural Day, & the hand which points to it makes but one revolution in 24 hours. Next to the Hour Circle, & upon the same Plate, is described the Circle which shews y^e minutes of the Equal Time, or the time by the Clock; the hand which points to it makes but one revolution in two hours, & the Circle is divided into minutes & half minutes contained in that space of time.

"The outermost Circle on the Plate, shews the minutes of the Apparent or Solar time, & is divided in the same manner as the Circle which shews the Equal time: But whereas that is fixed, this outermost one is moveable, & by a particular and very curious Contrivance,



Fig. V. DETAIL OF EQUATION CLOCK (illustrated Fig. IV) showing 80 lb. Weight and Pendulum

⁸ *English Homes. Late Stuart*, by H. Avray Tipping, p. 272.

⁹ Both these Royal equation clocks are illustrated and described in *Buckingham Palace*, by H. Clifford Smith, and *Old English Clocks*, by F. H. Green.

¹⁰ King's Library. 277.

THOMAS TOMPION (1639-1713)

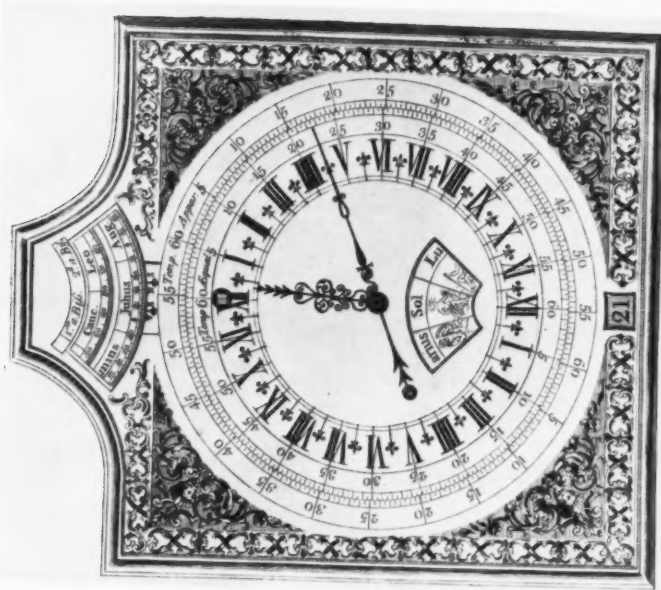


Fig VII. AN ENGRAVING OF DIAL OF EQUATION CLOCK made by Tompion & Banger in 1703 for George, Prince of Denmark

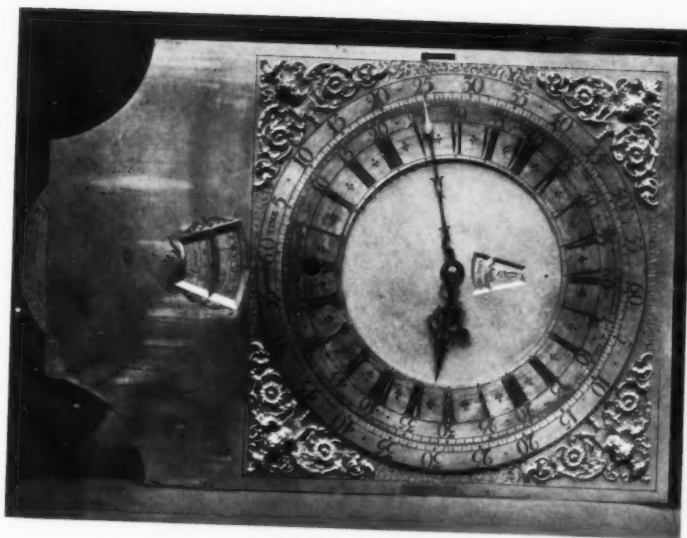


Fig. VI. DETAIL OF DIAL OF EQUATION CLOCK (illustrated Fig. IV), showing the superb quality of the execution

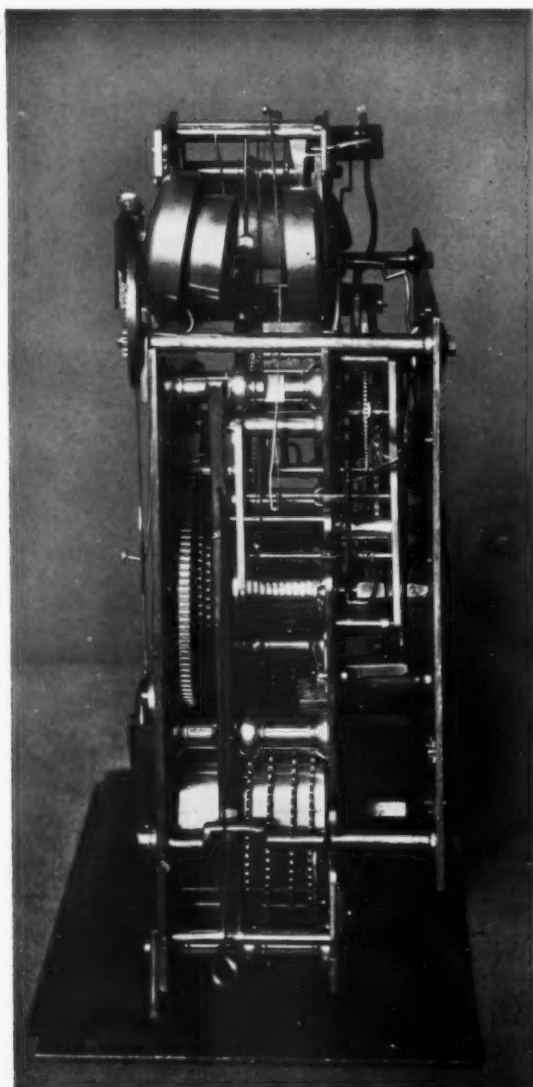


Fig. X. DETAIL SHOWING ELABORATE MECHANISM OF BRACKET CLOCK (illustrated Fig. VIII)

is carried forwards or backwards in such manner, that the same hand, which by an equal motion, points to the minutes of the Equal Time upon the fixed Circle, points likewise to the minutes of the Solar Time, upon the moveable one; and by comparing the divisions of these two Circles together, the difference between the Equal and Solar time, may at any time be seen.

"In the elevated part of y^e Dialplate, there is cut an opening, through which appears a Silvered Plate which makes one revolution in 365 days 6 hours, & has the days of the month, the months of the Year, the signs of the Zodiac, & the Suns place in the Ecliptic, for each day

in the Year engraved upon it. This annual Circle is pointed to, by two steel Indexes screwed to the Dialplate, set the distance of eleven divisions from each other; against the one, which shews the days of the month according to the old Stile is VS, and against the other NS which marks the days according to the new Stile. Within the several Circles abovementioned, there is a smaller Plate, which makes but one revolution in four Years; & shews the number of years it is after the Bissextile or Leap-year.

"In the middle of the hour Circle, directly under the center of the hourhand, is an opening cut in the

THOMAS TOMPION (1639-1713)

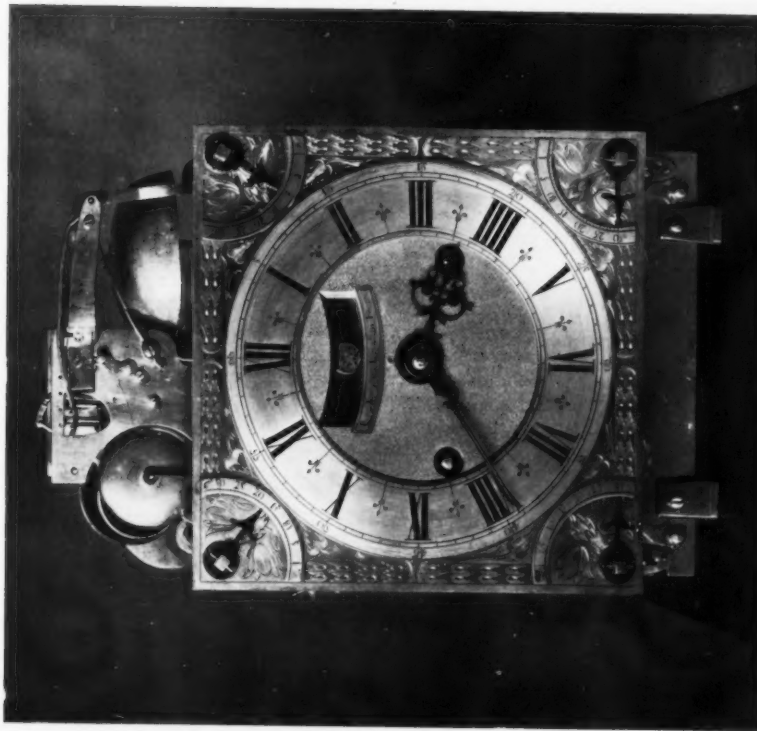


Fig. IX. DETAIL OF DIAL OF BRACKET CLOCK
(illustrated Fig. VIII) showing large bell for striking hours
and three small bells for quarters

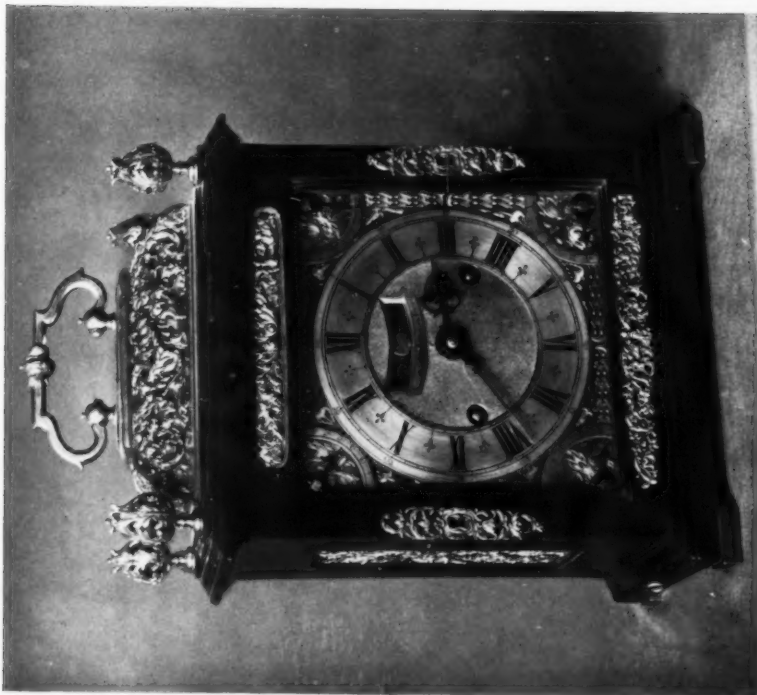


Fig. VIII. BRACKET CLOCK by Thomas Tompion with
"grand sonnerie" striking. The mounts of the case are cast,
chased and gilded. Circa 1690

Dialplate, through which appears a Plate, having the names of the days of the Week, & the Planet after which each day is called, engraved upon it; This Plate makes one revolution in seven Days.

"The Size of the Annual Plate, not permitting the divisions which shew the days of the Month, to be of a size sufficient to render them distinct, at so great a distance as they are placed from the Eye, there is a square hole pierced in the Dialplate, under the minute Circle, thro' which is shewn the days of the months, as in a common Clock; but with this peculiar and extraordinary Circumstance, that whereas in a common Clock, the day of the month requires to be set one day forward, in all those months which contain but thirty days, & three days at the end of Feb' in this, there is no alteration ever required; but it will always shew the true day, whether the months are of 30 or 31 days, or Feb': contains 28 or 29 days; & consequently will always exactly agree with the days of the month, as shewn by the Annual Circle.

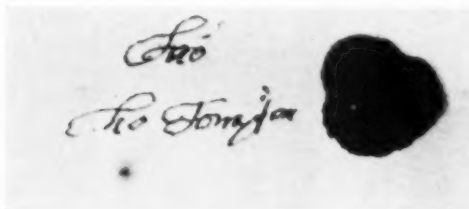
"The great Judgement shewn in the Contrivance, by w^h the various Motions above described are performed, does great honour to that Celebrated Artist M^r. Thomas Tompion, by whom most of them were originally invented: & from the Improvements made (to the original Contrivances) in this Clock, and the very great accuracy, with which the whole Work is

executed, it may justly be esteemed a most elegant & curious Piece of Workmanship."

Although from the last paragraph it appears that Tompion made several of these year equation timepieces of this type, there are only three at the present time recorded, the two in the possession of H.M. the King, and the Drayton example.

The bracket clock (Fig. VIII) is another superb example of Tompion's work. The movement (which is original and untouched throughout) possesses an exceptionally elaborate mechanism. It has the "Grand Sonnerie" striking—the hours and quarters at each quarter, the quarters being struck on three bells. The two top dials are for the regulating of the pendulum and the "strike silent." The hands of the two lower dials bring into action levers which secure the pendulum whilst the clock is being lifted or moved. The mounts are gilded, and the basket top is cast and chased and not *repoussé* work. The date of this example is about 1690.

A specially interesting fact about these three clocks is that in 1928 they left England and went to America, presumably never to return to the country of their origin. The wheel of chance has brought them back again to England. These three Tompion masterpieces are now in the collection of Mr. J. S. Sykes, to whom I am indebted for permission to illustrate them.



SIGNATURE OF THOMAS TOMPION
reproduced from his Will, 21st October, 1713

THE CONVERSATION PICTURES OF JOSEPH VAN AKEN

BY RALPH EDWARDS



Fig. I. DRAWING IN RED CHALK

By Joseph Van Aken

Circa 1720

The artist's signature, which occurs on the reverse, is here reproduced
(The British Museum)

TO the small list of painters of "conversation pictures" working in England within the lifetime of Hogarth it has now become possible to add the name of Joseph Van Aken, familiar to students as the most celebrated drapery painter of his age.

To substantiate this claim it will be necessary to examine a group of *genre* and conversation pieces, and to explain a curious blunder concerning a signature, which has caused them hitherto to be assigned to another and mythical artist. Though some of these pictures were painted in Flanders and others in England, all can be dated within a period of about twenty years, and the responsibility of one hand can be easily established. Again, since some of them are signed and bear the name "Van Aken," only the initial need be taken into account in deciding who was the artist concerned. This signature, which occurs on three of the examples illustrated (Figs. II, V and VI), has been misread by various authorities as that of a certain "F. Van Aken," who I shall show to be a "ghost" or figment of the imagination.

Among Continental artists there have been many Van Aken's, but in connection with these pictures only

those need concern us who were working in England in the first half of the XVIIIth century. For their activities, save for a few dubious particulars, Vertue is the only authority. He first mentions the name in March, 1736, when he records the death of Arnold Van Aken, who is described as a "painter in Oyl of small figures, Landscapes and conversations, etc., and had publisht a sett of prints from his paintings of all kinds of fishes." The plates in this series, entitled "The Wonders of the Deep," are dated in the year of his death. Vertue leaves a blank for the number of years he had been in England, and passes on to "a brother that paints in the same way—also scraps mezzotint plates, some heads lately with good success." There can, I think, be no doubt that this painter-engraver was Alexander Van Aken, who we know to have been brother also to Joseph, "constantly livd with him," and engraved his works. There is a series of mezzotint portraits by him after fashionable artists; while on his own portrait, engraved by Faber after Hudson in 1748, he is described as "Painter," which suggests that he preferred to be known for his works in oil.



Fig. II. A COFFEE-HOUSE INTERIOR.

Signed "J. Van Aken"

Circa 1720

(Sir Herbert Hughes-Stanton, R.A.)

On this view, three brothers, Arnold, Alexander and Joseph, are recorded by Vertue, of whom Joseph is by far the best known through services to his contemporaries as a drapery painter far surpassing those rendered by John Peters to Lely, or, later, by Peter Toms to Reynolds and his school.

Vertue first notices Joseph in 1737 as an artist of Antwerp whose christian name is unknown to him, remarking that he has lately excelled in painting, "particularly the postures for painters of portraits who send their pictures when they have done the faces to be drest and decorated by him." Paying a tribute to his free invention and masterly pencil, he leaves his praises to those more conversant with his works. Vertue was not long to remain ignorant. It is scarcely an exaggeration to say that without Van Aken English portraiture in the age before Reynolds would not have existed; or, as Walpole puts it, "As in England almost everybody's picture is painted, so almost every painter's works were painted by Van Aken." By his aid Hudson grew into reputation, while Ramsay in his early days without him "had made but indifferent progress." His strength lay in rendering accessories of all kinds—

silks, satins, velvets, gold lace and gilded woodwork; but it went beyond that, and for some of the "phiz mongers" he even designed and composed their pictures. He performed such services, in a greater or lesser degree for Vanderbank, Hudson, Hamlet Winstanley, Pond, Knapton and Isaac Wood; and would have performed them also for Vanloo and Robinson of Bath (who specialized in imitations of Van Dyck) if three or four of his patrons had not threatened to leave him if he responded to the newcomers' advances. Why he submitted to dictation is hard to explain, for he had made a large fortune and was able to indulge his tastes by purchasing pictures, drawings and sculpture.

In 1748 Joseph and his brother took part in a famous excursion, setting out for Paris on the conclusion of peace with a party which included Hogarth and Hayman. When those two were arrested at Calais, the Van Aken with Hudson and Cheere went on to Holland and Flanders, seeking out in every city "all the curious and famous artists."

Early in July, 1749, Vertue records the death of Joseph, who had been "30 years or more in England,"

THE CONVERSATION PICTURES OF JOSEPH VAN AKEN

conjecturing that a brief notice in the Press to the effect that he was a drapery painter whose "merit had gained him reputation" was thus ambiguously worded by some of his employers, too jealous to speak of his merits at large. The services of his brother Alexander, who, though inferior, "workt in the same way," were retained by Hudson, and that artist with Ramsay acted as executors. Hogarth celebrated his decease by a caricature which shows the disconsolate portrait painters lamenting at his funeral.

Among much else omitted from Joseph's obituary was, says Vertue, "that he was a good painter of historys and portraits." Of his portraits I know no example, but there are several engraved after him by Alexander. They show that in the mid-'thirties he now and then practised the art on his own account. A portrait of a "Lady with a Fan," said to be Kitty Clive, was engraved in 1735, while a pair of a young man and woman, at full-length in hunting costume, are of about the same date.

In establishing the responsibility of Joseph Van Aken for this group of pictures a red chalk drawing in the Print Room of the British Museum is of capital importance. The *Catalogue of Drawings of the British School* states that it is signed "F. Van Aken," and adds that

"according to Walpole, Arnold Van Aken had a brother, who painted in the same way (small figures, conversations and landscapes) and scraped metzotints. This is probably the F. Van Aken of this drawing." For once, this invaluable catalogue, compiled over thirty years ago, is badly at fault. It has invented an artist to explain a mis-read signature, and transferred to him the still-life and flowers painted much earlier by someone else.

Of Arnold's brother, who painted similar subjects, we have already disposed by identifying him with Alexander the engraver. We may now deal with this F. Van Aken, or rather, with him and his "ghost." The real man, a certain François of Antwerp, was Master of the Guild of St. Luke in 1667¹ and painted still-life, flowers and fruit "in the style of Horemans." On the date alone this artist is ruled out. But he signed with a monogram in bold Roman capitals, and the painter of this group also signed, though cursively with initials, or with his name and the initial, which might easily be, and has been, mistaken for an F. Moreover, his works

¹ Article in Thieme's *Lexikon*, and Antwerp: Guild of St. Luke *De Liggeren*.

² Wurzbach, *Niederländisches Künstler-Lexikon* I, 8. Nagler, *Die Monogrammisten II* (2282).



Fig. III. THE SKITTLE PLAYERS

By Joseph Van Aken
(Sir Herbert Hughes-Stanton, R.A.)

Circa 1720

have passed as "Horemans" in the sale room. Thus, out of a real painter has been created a myth, of whom Brulliot confesses that he can find no particulars, and Mr. Binyon that his "biography is unknown."

The initial on the drawing (Fig. I) is, in fact, a J, and it is found again, together with the surname, on the framework of the serving-maid's counter in Fig. II so unequivocally that this is the only example to have been catalogued rightly "J. Van Aken" when sold. The drawing, which shows distinct Watteau influence, dates from about 1720. That it is by the same hand as the coffee-house interior is placed beyond doubt by the seated figure of a young man, who is reintroduced in the picture smoking a "churchwarden." In the "Skittle Players" (Fig. III) he appears again with his doxy, seated at the identical table. Similarly, and these instances are eloquent of the artist's method, the mongrel scratching himself in the "Coffee House" has strayed into the "Bride in the Kitchen" (painted on copper); while the jack on the chimney behind her head is rendered more completely in the charming little picture (Fig. V), where a joint is turning on the spit. The "Coffee House" and the kitchen were painted in England shortly after Van Aken's arrival, if we accept Vertue's estimate of "about thirty years" for his residence as approximately correct. The type of spit-jack is English, while the meticulously rendered walnut cane-back chair and

table with open spiral twist, in Fig. V, will be conclusive to students of furniture.

This work, the most luminous and atmospheric of the group, is signed with initials of which the first is easily mistaken for an F, though this cursive J is normal in Dutch and Flemish handwriting even to-day² and exactly corresponds with that found in the monogram of the Utrecht artist, J. C. Drooch Sloodt (fl. 1616-1660). Disregarding stylistic evidence, this signature occurring on Fig. VI, one of a pair of *genre* pictures, proves that Joseph Van Aken was painting such subjects prior to his arrival in England from Antwerp. Here the costumes of the washerwomen are of a traditional character, but the mistresses' "habit skirt," with its top above the bodice, is very unlikely to be more than ten years later than its counterpart in a picture by Ochtervelt, dated 1710. Here again are the obtrusive and intricately folded draperies which are scattered about in Figs. IV and V, foreshadowing thus early what was to become Joseph's chief preoccupation.

The most ambitious and apparently the latest of these pictures are two large open-air scenes dating from about 1740. "The Old Stocks Market" (Fig. VII), which at the Bank of England has long been attributed to "Vanaken," *tout court*, is illustrated by Colonel M. H.

² See Van De Vecht N. J. *Onze letterteekenen en hun Samenstelling*, 1930.



Fig. IV. THE BRIDE IN THE KITCHEN.

Circa 1720

(Mrs. Ingham Brooke)

THE CONVERSATION PICTURES OF JOSEPH VAN AKEN



Fig. V.
KITCHEN INTERIOR Signed J. V. A.
Circa 1720
(Sir Herbert Hughes-Stanton, R.A.)

Grant in *Old English Landscape Painters*, and attributed with discerning praise to Joseph; though Arnold's claim is reserved in a footnote. But a comparison with the conversation interiors proves beyond question that it is by the same hand. Another market scene on a similar scale has also been reproduced in an article contributed in 1920 by Mrs. Finberg to *Country Life*. This view is crowded with figures, and lacks the skilful composition that Colonel Grant has praised. Mrs. Finberg relates it to the drawing at the British

Museum and, at a loss to account for the signature, falls back on the catalogue theory of an unknown brother of Joseph. Like the "Stocks Market," this picture is by him, and he has pilfered the seated figure beneath the trees in the "Skittle Players" for use in the foreground.

It is probable that there are other large pictures by Joseph, and on account of the draperies, the spatial relations between the figures, the colour and the rendering of minute detail in the accessories, I am disposed to assign to him the "Tea Party," given by Mr. Lionel Crichton



Fig. VI.
THE WASHERWOMEN Signed J. V. A.
Circa 1715
Painted before the artist arrived in England
(Sir Herbert Hughes-Stanton, R.A.)



Fig. VII. THE OLD STOCKS MARKET

By Joseph Van Aken
(By kind permission of The Bank of England)

Circa 1740

THE CONVERSATION PICTURES OF JOSEPH VAN AKEN

to the National Gallery and now on loan to the Victoria and Albert Museum. This, if the attribution is justified, will be his only known treatment of fashionable folk, and an excursion into high life would necessarily impose some differences in treatment. It must be allowed that the differences are not a gain.

The date of Van Aken's earliest pictures suggests that Vertue considerably under-estimated his age in making him "about fifty" when he died in 1749. Doubtless he painted many such subjects in his early days, but with the ever-increasing demand for his services towards the end of his career they became his occasional recreation. For the composition of his works he was accustomed to rely upon studies, but he also practised discreet eclecticism; in Fig. VI the woman wearing a kerchief has a strong hint of Le Nain. The influence of the Dutch *genre* painters is obvious, but in "The Stocks Market" he approaches the convention of his adopted country. Though a sober colourist, he had an eye for telling contrasts, and as a draughtsman he is above the general

level of his age—qualities noticeable in Fig. VIII, which was probably painted in England though the setting remains Dutch. In his scrupulously drawn drapery there is none of the "florid manner of pencilling" that distinguished his contributions to contemporary portraiture. If his design is elementary, rarely attaining the relative felicity of Fig. VIII, his minute and accurate rendering of accessories, particularly of furniture (in which he far excels Devis) cannot fail to commend these pictures to all who are interested in the manners of past times. His touch on such things as earthenware bowls and pewter plates has a surprising "quality" at times. While definitely a minor artist, it is a satisfaction to be able to restore his name to a place among painters of conversation pictures in the first half of the XVIIIth century.

An engraving after a portrait by Hudson confirms Vertue's statement that he was a short man "with a good round fatt face." Two years after his death another portrait of him was still in Ramsay's studio.



Fig. VIII. THE MUSIC PARTY By Joseph Van Aken
Circa 1725
(Sir Herbert Hughes-Stanton, R.A.)

STATUES AND FOUNTAINS OF CAPRAROLA AND SURROUNDING COUNTRY

BY GEORGES LUKOMSKI

HIGH above the Campagna Romana, on the summit of the Cimini Mountains, stands the Pallazzo of Caprarola.

From its terrace and windows the park steeped in sunshine appears; still further away, on clear days, Tivoli, Frascati, Castelgandolfo and Rocca di Papa are seen.

In the year 1548 Cardinal Alexander Farnese, nephew of Pope Paul III, saw Caprarola, and was so struck by the grandeur of this mediæval castle that he decided to turn it into a palace, worthy of himself and his court, where he could live in befitting pomp and splendour.

Notwithstanding the fact that endless resources were at his disposal the Cardinal never attained the reward of seeing his property, touched by the hand of time, reach its maturity and ripen into beauty.

I am anxious to bring this masterpiece of architecture and sculpture before the public eye in the endeavour to create sufficient interest to save it from the ravages of time.

The former owner of Caprarola, the late Count Caserte, Prince Bourbon, brother of the last King of Naples and the two Sicilies, never inhabited his splendid abode; it is now the property of his family, who also have never resided in the palace. In 1895 it was let to Monsieur Carlo Olsen, later to the Count de Gentili, then to Mrs. Dickon-Baldwin, and lastly to Signor and Signora Brambilla; to-day it stands empty again.

The palace itself is in quite a satisfactory state of repair, but the statues and fountains have suffered considerably.

There is hardly a book on Italian architecture that does not mention the Domain of Caprarola, or the Pallazzo Farnese. I shall, therefore, go on to the lesser known parts of this monument, namely, the statues in the park and adjoining forests, which are fast being covered by ivy and lichen, so detrimental to old stonework.

It will soon be too late to save these wonders, as not only the creepers, but water, too, is playing its destructive part. Little by little all is falling into ruin, some parts have already been irreparably lost, and no restoration, however scientific, can raise them from their state of decay.

The sculpture of Caprarola has hitherto never been studied. I shall now try to do something, at least, towards filling this gap by drawing attention to the fountains and statues.

Dating from the beginning of the XIIIth century, the Pallazzo is of pentagonal construction of a very unusual design, combining strength with beauty.

Antonio San Gallo, the younger, was commanded by the Cardinal Farnèse to start the reconstruction of the Pallazzo, but it was only under Giacomo da Vignola that the work, after twelve years, was brought to a certain completion, his brother, a sculptor, assisting him. As far as we know, and we know very little, the architects, sculptors and painters were inspired by Annibale Caro, a friend and secretary of the great Cardinal himself. A keen lover of pantheism and classical mythology, Annibale Caro is supposed to have given all these artists the themes for their designs and encouraged them in their creations. It is perhaps significant to remember that the great Michelangelo made only very few busts, but left us a sculptured portrait of Annibale Caro, his friend and fervent admirer.

Antonio San Gallo the younger was also a great admirer of Roman art, and had in his Pallazzo Sacchetti (via Giulia in Rome) an extensive collection of busts, statues and fragments that are still to be seen in the little garden of the Pallazzo going down to the River Lungarno Tevere.

The architecture of the Pallazzo Caprarola, as mentioned before, is one of the wonders of the period, with its celebrated "pente douce," the grand staircase, its circular court and colonnade ornamented so enchantingly by wonderful arabesques.

The great halls and chambers captivate one with their noble proportions, their frescoes by Tempesta and the brothers Zuccari, followers of the school of Michelangelo and Raphael.

The huge domain of Caprarola extends beyond the ramparts of the palace. Two beautiful gardens and the forest with the

Casino or Pallazzina are less well known, though they are full of masterpieces of sculpture by hitherto unknown masters.

All the neighbouring country, with Viterbo, Orvieto, Bracciano, the Hills between Vetralla, Civita Castellana, Montefiascone and Chiusi, the old Etruscan Kingdom, are rich in remnants of Etruscan tombs and sarcophagi.

The passion for sculpture was inborn in the population of the little towns, and it was thus that the ancient tradition was handed down by the masters. Fountains, groups and grottoes were chiselled out of the native rock, which had stood there before man could remember.

One notices that the master mind which evolved the whole idea of this sculptural plan, influenced so deeply the artists working under his direction that it became a vital part of their lives; therefore we see how the



CAPRAROLA
TERMINAL FIGURE



PORTRAIT OF A GIRL

By Cornelis de Vos

By courtesy of His Grace the Duke of Devonshire, K.G.

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STATUES AND FOUNTAINS OF CAPRAROLA AND SURROUNDING COUNTRY



THE CASCADES, CAPRAROLA

character of the countryside crept into the shaping of the very stone, the local type of lord and lady, the peasantry, men, women and children, all in their native garb, mingling in riot with a crowd of gay deities, gods and goddesses, fauns, nymphs and satyrs, a merry throng of hundreds and hundreds of joyous figures filling park and forest with their divine presences.

Some of these statues form separate groups, some decorate grottoes, others adorn fountains. Here and there one comes to a solitary statue in some remote corner, so beautiful in form that it alone fills one with wonder and admiration.

It must be borne in mind that the general idea and design of the grounds of Caprarola were based on water. It forms the axis of the places of all the principal fountains, grottoes and statues.

Where does this water come from?

It flows from the heights of the Cimini Mountains and from the Lake of Vico, situated on an even higher level.

Thus the architects evolved their fundamental idea for planning their principal fountains and groups from its course.

The underlying conception of harmonizing art and nature can be traced in Caprarola, as in the Villa d'Este at Tivoli, practically belonging to the same period; and in Bagnaia, the Villa Aldobrandini at Frascati and the Villa in Bassano di Sutri.

The striking resemblance between the Pallazzina at Caprarola and the Villa Lante can be seen in the planning of its fountains, the character of its execution and the disposal of the sculptures, thus proving that the same master mind had inspired them both.

We trace little resemblance at Bomarzo and Soriano nel Cimino to the sculpture at Caprarola. It would seem

that Vignola was at work in these places also, but the carvers were others, hence the stonework is different.

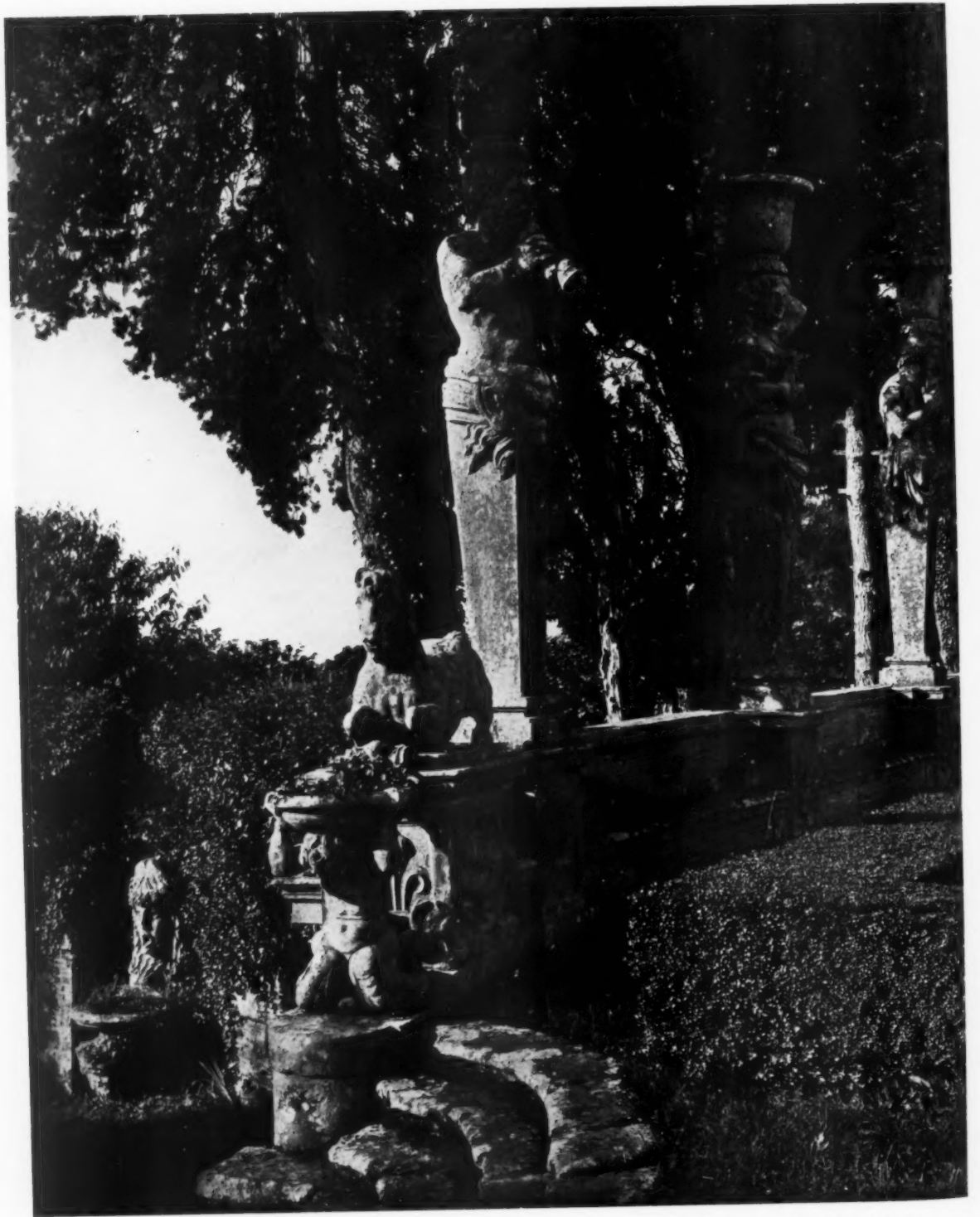
Nevertheless in all this monumental sculpture, wherever it be, at Caprarola, Bomarzo, Bagnaia, or Bassano di Sutri, a close affinity is felt. It is in the pantheistic and pagan character, shown in the expression of these works; whether they represent the old giants of the fountains, satyrs, goddesses, or simple women of the country carrying baskets of fruit and flowers on their heads, all are filled with the same Bacchanalian joy of primitive life.

As one approaches the entrance of Caprarola one is greeted by masks placed between pillars. Their inscrutable faces betray none of their feelings or thoughts; they seem silently watching and waiting.

The walls of the Pallazzo are bare; here is no trace of sculpture, their beauty lies in simplicity. To compensate for this severity, the interior of Caprarola is enriched with beautiful frescoes. The chimneypieces, however, are of simple design, embellished occasionally by griffons and lions.

Returning to the gardens again, one observes four standing figures of comely women, their wonderful faces full of pathos and charm, their garments classic in conception and line. They symbolize the four seasons. As one wanders further into the park one comes to a grotto facing the second façade, where a group of satyrs made of terracotta appear. This particular group is of exceptional interest and design, but is much damaged by water and age.

One now must mention the fountain of the "Buon Pastore," the good shepherd. It is full of poetry and profound philosophy. In its centre is a shepherd, lost in wonder and amazement, gazing at the gay forest deities that surround him. An archway framing a third



PART OF GARDENS, KNOWN AS "THE THEATRE," WITH TERMINAL FIGURES, CAPRAROLA

STATUES AND FOUNTAINS OF CAPRAROLA AND SURROUNDING COUNTRY



SORIANO NEL CIMINO. TWO VIEWS OF THE BACCHANTE.
FROM THE FOUNTAIN CALLED "PAPAQUA".

grotto appears with two satyrs; between them a beautiful Venus.

Next one's attention is arrested by a shoal of dolphins tumbling merrily down the cascade leading to the great fountain "Bicchiere," the centre of all the statuary in the park uniting the two gardens.

On either side stand the figures of Prudence and Silence, statues of great beauty—a sermon in stone! Two old giants, reclining in the so-called Etruscan manner, and said to represent rivers, form the centre of this huge composition, water flowing from a stone vase between them.

One finds the same subject in the gardens of Bagnaia.

Following the shadowy pathways one comes to the Pallazzina, where twenty-four beautiful terminal figures, or caryatides as they are commonly called, surround the parterre of the villa, forming a veritable theatre in stone; ladies, peasants and goddesses, followers of Cupid and Bacchus, standing out from a background of cypress and pine. On either side are the fountains adorned by heads of sea-horses, alas, much damaged by age.

One must mention also two statues. One is the great god of water, the other a woman of the people; the god admonishes, with uplifted hand, his companion to silence.

Masks of tragic expression appear at the head of the staircase in stone. They speak of the riddle of Time, the beauty of Life and the sorrow of Death. The contrast is even more poignant because of the gay forms around.

Wending one's way to Soriano nel Cimino, which belongs to Prince L. Chigi Albani, one sees the hand of the genius in the fountain "Papaqua," in the mystical expression and lovely head of the Bacchante; she reclines, surrounded by satyrs and animals.

Not far from Soriano nel Cimino we come to Bomarzo, once owned by the Orsinis. To-day it belongs to Prince M. Borghese.

The castle is nearly deserted, the gardens abandoned. Remains of great arches and portraits speak of glories departed and lives that are gone. In the vicinity of Bomarzo there is a lonely valley surrounded by hills and covered by trees. The strangest of stories is here to be told of a number of statues. Chaos reigns in their midst! Heads of beautiful women and heroes of old next to nymphs, dogs and elephants, dragons and satyrs, all scattered around and about. In times gone by huge boulders were cast by the hand of a Titan into the valley below and remained there for many ages. In the XVIth century the Prince of Orsini transformed this lonely valley into a beautiful garden and had statues and groups chiselled out of these boulders and rocks. But Fate would not smile on this work, and hardly had the statues appeared when an earthquake razed all these wonders to the ground. Uprooted and broken and overthrown, it is thus that one sees them, unheeded, unwanted, forgotten and lost!

Never has the real history of all these glorious statues been told, all effort to penetrate their secret has hitherto



FOUNTAIN, KNOWN AS "IL BICCHIERE" OR "DEI GIGANTI," CAPRAROLA

STATUES AND FOUNTAINS OF CAPRAROLA AND SURROUNDING COUNTRY



BOMARZO, STATUE

proved vain, and as for the documents one traces in the archives of Parma and Naples (Archivio di Stato) they give no names of the sculptors who left their masterpieces at Caprarola or elsewhere, neither can one trace them in the archives of the Vatican, or other sources in Italy. Nor does one find them in the oldest books on the history of sculpture; for example, Cigognara (1780), and the latest book on this subject, Venturi (1935), still keeps one in the dark concerning their origin.

On the other hand, in all special descriptions of Caprarola, beginning from the most ancient documents, one has those of A. Orsi* (1589), dating from approximately the reconstruction of the Palazzo of Caprarola, and in others written in 1600, still later in the work of Sebastiani, 1741,** the peculiarly interesting fact, as cited below, is repeated as a tradition.

"Ai lati di detta piazza si vedono due fonti con un intreccio di cavalli marini et di delfini, tutti di peperino, di disegno di Michel Angiolo."

Taking this historical fact into consideration and remembering the influence of Michelangelo on the artists who decorated the walls and ceilings of the Palazzo Caprarola, the three brothers Zuccari, and Tempesta, one is inclined to think that all this throws a ray of light on the mystery surrounding the name of its creator, and not only his influence, but perchance we have his own work before us. One must not forget that Michelangelo was responsible for the cornice of the Palazzo Farnese in Rome, and there is no doubt

that, as a friend of Annibale Caro and of the Cardinal Farnese himself, he must have been interested also in the work at Caprarola. If one comes to analyse the question from a third point of view, one can, after a fruitless quest among archives, offer very little historical evidence, but having examined the statues it is impossible not to recognise in them something very akin in spirit and power to Michelangelo himself; therefore one takes it for granted that the sea horses' heads decorating the two fountains surrounded by the caryatides near the Villa (Pallazzina) were designed by Michelangelo, as also the giants of the fountain "Bicchiera"; the same design, with slight variations in composition, is to be found in the gardens of the Villa Lante, in Bagnaia. This wild fantasy, full at times of a tragic character, would seem to point to the presence of a titanic genius as creator of the sculpture of Caprarola and its surrounding country.

One excludes the possibility of Vignola or San Gallo being the authors of all this decorative sculpture, notwithstanding the fact that, as already mentioned, San Gallo was a very great admirer of Roman art, and Vignola worked with Primaticcio in Fontainebleau. Is it then to the brother sculptor of Vignola that we must attribute this colossal amount of design? If so, one has a completely new and unknown master, a genius of unlimited power and knowledge! It would seem wiser, however, not to accept this suggestion, but to continue thinking of him as one of the lesser artists belonging to the school of Michelangelo, to whom in all probability the whole of this sculptural architecture can be attributed, his friend Annibale Caro, inspiring and encouraging the artists to realise the ambition of Buonarroti.



SORIANO, SATYRE

* Amedeo Orsi. "De Caprarolae descriptione." Parma, 1589; Bologna, 1594.

** Descrizione e Relazione Istorica del nobilissimo, e real palazzo di Caprarola. Suo principio, situazione, architettura, e pitture. Pedicata alla Sacra Maestà di D. Carlo Bezbone Rè delle due Sicilie. Da Leopoldo Sebastiani cittadino Romano, e per la M.S. di detto Palazzo e suoi annessi Soprintendente in Roma. Per gli Eredi del Ferri. 1741.

A P O L L O



TAWSTOCK, DEVON, RINGERS' JUG (1812)



TAMWORTH RINGERS' PITCHER (1805)



SALISBURY, S. PAUL, RINGERS' PEWTER POT
(1660)



CROWLE, WORCS. RINGERS' LEATHER
JACK (1786)

NOTES ON RINGERS' PITCHERS, JACKS AND JUGS

BY ERNEST MORRIS AND JOHN R. NICHOLS

Since the restoration of the Dorchester (Dorset) Ringers' Pewter Flagon through the efforts of the late Mr. H. H. Cotterell,¹ and the subsequent article on "Bellringers' Pitchers and Jugs," by the present writers, there have come to light several other ancient ringers' vessels, hitherto practically forgotten.

Thus, following the appearance of Mr. Cotterell's article, another pewter flagon has been discovered at Salisbury, St. Paul's Church (previously called Fisherton Anger), which is undoubtedly a ringers' vessel, as in no case does a Holy Communion vessel appear mentioned as a "pot," as in this instance. This "pot" holds four pints, and is 12 in. high. It bears the following inscription:

THE . POT . OF . FISHARTONANGER . CHVRCH :
GEORGE . HEELY : CHVRCH . WARDENS
IOHN . MARCHANT :
1660 :

This pot was made by Robert Marten of London, who was made a Free Pewterer, *circa* 1640, and who died in 1674.

Hitherto only two examples of ringers' leathern jacks were known to exist, those of Lincoln and Stafford illustrated in the article mentioned above, but we have now "discovered" another at Crowle, Worcestershire, and this is dated 1786, and is 13½ in. high, 7 in. diameter at base, and 5½ in. diameter at top.

At Hornchurch, Essex, two pitchers are preserved which were formerly used by the ringers when taking refreshment at the Hall, on which occasions they were filled with "home-brewed."

In later years these pitchers were used for supplying refreshment to the tenants when they came to pay their tithes at Hornchurch Hall. They were later seized from the King's Head Inn by Messrs. B. & H. Holmes, of the Hornchurch Brewery in distraint for rent, and afterwards placed in the hall at Grey Towers. After the death of Colonel Holmes, and at an auction sale at the Towers, the family *bought* in these pitchers, and presented them to the vicar and churchwardens, to be preserved thereafter in the church. The smaller of the two is brown earthenware of a dull glaze, and inscribed in a cursive hand:

1731
HORNCHURCH, ESSEX.
RINGERS.

John Bader. Benjn. Malin. W. Randall. Church
Thomas White. William Carter. Fran. Sumpner. Wardens
Thos. Wooton. Thomas Sanger.

This pitcher is 13 in. high and 40 in. in girth at its widest part. The larger pitcher is of very dark burnt umber coloured earthenware, thickly and highly glazed and inscribed:

May 24th. 1815.
This Pitcher was made by Rt. Augier.
— Oxley. Js. Fry.
W. —rison. Js. Nokes.
John Oxley. Frnc. Oxley.
Jerg. Evrett. Saml. Cooper.
George Hills. Peter Smith.

¹ See "Apollo," Vol. XVII, No. 99, pp. 68-71.

² See "Apollo," Vol. XVII, No. 102, pp. 265-268.

Hornchurch Ringers, 1815.

Gift of Mr. C. Cove.

Church Wardens: John Thompson, James Bearblock.
TOM. LINCOLN.

This pitcher is 20½ in. high and 50 in. in girth at widest part. Preserved at Tamworth Parish Church is a pitcher inscribed

TAMWORTH RINGERS
1805.

It has besides the carrying handle a steadying lip on the front, and is 12¾ in. high and 11½ in. wide.

At Tawstock, North Devon, is a curious double-handled ringers' jug made of local "cloam," glazed a bright yellow, while on the front is the crude outline of a bell, within which appears the following:

1812
Success to the hearty
Ringers of Tawstock

(then the drawing of five bells in a row)

The youngest ringers shall carry the Jug.

On the reverse "E. Fishley, Fremington, 1850." It is stated locally that the latter refers to the repairing of the jug. In height it is 15½ in., circumference 38½ in., base 8¾ in., mouth 4¾ in.

At Bungay, Suffolk, is a large three-handled jug of rather coarse brown earthenware, about 15 in. in height, and 41½ in. in circumference at widest part. It holds 34 pints, and bears an incised inscription:

1827/A GIFT TO THE SOCIETY OF CHANGE RINGERS/
OF Saint Mary's BUNGAY by/Thos. HURRY/Norwich.

Thomas Hurry was a famous Norwich ringer, and also a bell-hanger.

A more recent example is at Oxford, and kept at the headquarters of the Society of Change Ringers, and is a double-handled loving cup of white china, beautifully made, with a design of pink roses, and in letters of gold:

Presented to the Oxford Society of Change Ringers,
By and with the compliments of George A. Smith.
Tunstall, Staffs.
August 1905.

On its reverse is a picture of a Dutch couple. Its capacity is 7 pints.



HORNCHURCH RINGERS' PITCHERS
(1815) (1731)

THE COLLECTION OF PLATE OF SIR JOHN STIRLING-MAXWELL, BART., K.T.

PART I

BY E. ALFRED JONES

THE collection, except purely family plate, was formed mainly by the late Sir William Stirling-Maxwell, ninth baronet, father of the present owner. At his death it was divided between his two sons. Some of the choicer pieces in the other half were described and illustrated by the present writer in an article on the collection of William Stirling,

Esq., of Keir, grandson of the first owner, in *Apollo* for September, 1934.

The English plate begins with a most unusual plain piece of the reign of Charles I, dated 1633-4, probably intended as a standing salt (Fig. I). Of the reign of Charles II there is a pleasant little caudle cup of 1672-3, decorated with four panels of flowers (Fig. II). Then come a pair of tall candlesticks with fluted pillars and three gadrooned edges on wide octagonal bases, dated 1691-2, by a London goldsmith whose mark is illegible, engraved with the arms of Bridges (Bruges) (Fig. III). They are very similar to a pair of 1692-3 in the collection of Lady Binning, now on loan at the National Museum in Edinburgh.

In date the next piece is one of the familiar Monteith bowls, by John Backe, 1701-2, in use originally "to let drinking glasses hang [in the notches on the rim] so that the body or drinking place might hang in the water to coole them." Covering the body is the conventional hollow fluting, so much affected by London goldsmiths in the reigns of William III and Queen Anne; the two plain jointed handles are affixed to large monster faces (Fig. IV). Of about the same date is a charming little circular hand-candlestick with gadrooned edges.

David Willaume, one of the most accomplished of the Huguenot refugee goldsmiths in London, was born at Metz in 1658, and is presumed to have been apprenticed to his father, a goldsmith there. In the company of thousands of craftsmen of divers arts he fled to England from France upon the Revocation of



Fig. I. SALT, 1633-4. Height, 4½ in.; dia. of the mouth, 6½ in.; and of the base, 5½ in.



Fig. II. (A) CAUDLE CUP. By John Coney (1655/6-1722), Boston, Massachusetts. Height, 2½ in.; dia. of mouth, 2½ in.
(B) CAUDLE CUP, 1672-3. Height, 2½ in.



PORTRAIT OF MRS. MARY KENDALL

BY SIR JOSHUA REYNOLDS

By kind permission of C. Marshall Spink, Esq.

THE COLLECTION OF PLATE OF SIR JOHN STIRLING-MAXWELL, BART., K.T.



Fig. III. PAIR OF CANDLESTICKS, 1691-2. Height, 9 in.



Fig. IV. MONTEITH BOWL. By John Backe, 1701-2
Dia, 11½ in.; height, 8½ in.

the Edict of Nantes in 1685, and some two years later he was granted denization. Patronized as he was by the great houses of this country, he enjoyed a large measure of prosperity, to the envy of native London goldsmiths who protested against the employment of foreigners. As an indication of his prosperity, the fact may be mentioned that he was Lord of the Manor of Tingrith, in Bedfordshire, from 1730 until his death there in 1741 at the good old age of eighty-three. His son and apprentice of the same name (1693-1761) succeeded to the Willaume workshop and to the Tingrith property. At his death he was the last of four generations of goldsmiths, the first of whom was his great-grandfather, Adam Willaume, of Metz. These biographical notes are introduced in connection with two Willaume works in this collection. One is an écuelle of very fine workmanship in the French taste by the elder David

Willaume, 1718-9; the plain dish is fitted with two shaped handles, embellished with medallions in circles, ribands and scrolls, all in relief; a medallion enriches the handle on the elaborate cover, which is decorated with four other medallions (Fig. V). It was evidently part of the marriage plate of William (Capell), 23rd Earl of Essex, acquired on his marriage, celebrated "with great magnificence" in 1718, to Jane, third daughter of Henry (Hyde), fourth Earl of Clarendon, whose combined arms are engraved upon the vessel. It was exhibited at the South Kensington Museum in 1862 (No. 5920 in the catalogue). Illustrated with it is a little pair of square salvers, chased on the border with scrolls and shell-like ornament, by David Willaume, the younger, 1733-4.

Amongst the other English vessels not unworthy of notice in any account of plate is a set of plain caddies



Fig. V. ÉCUELLE. By David Willaume, 1718-9. Length, 12½ in.; dia., 7 in. ONE OF A PAIR OF SALVERS
By David Willaume, Junr., 1733-4. 6½ in. square

APOLLO



Fig. VI. BREAD OR CAKE BASKET. By Paul de Lamerie, 1731-2
Length, 12 $\frac{3}{4}$ in. ; width, 9 $\frac{1}{2}$ in. ; height, 3 $\frac{1}{2}$ in.



Fig. VII. SET OF THREE CASTERS. By D. Piers, 1753-4
Height, 7 $\frac{1}{2}$ in. and 6 $\frac{1}{2}$ in.

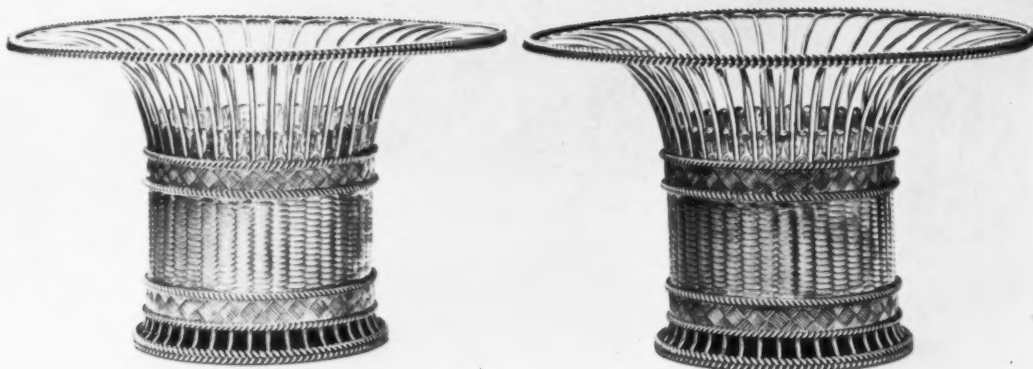


Fig. VIII. PAIR OF FRUIT BASKETS. By Paul Storr, 1803-4. Height, 6½ in.

by Matthew Cooper, 1723-4; a plain salver on a foot, about 1725, by Thomas Bamford, the well-known maker of casters; and a massive soup tureen and cover by Thomas Farrer, 1726-7.

No goldsmith of the XVIIIth century in England has been accorded so much homage and fulsome praise as Paul de Lamerie, to the neglect and implied disparagement of the work of many of his contemporaries, including David Willaume. An example of his skill is provided here in an oval bread or cake basket of 1731-2 (Fig. VI). The side is fashioned in imitation of "wicker work," a

favourite form for such baskets; it is very similar to one at Keir by George Wickes, 1729-30, and to one (1731-2) by de Lamerie, illustrated on Plate LXXVI of the late Mr. P. A. S. Phillips's book on Paul de Lamerie.

The later English plate includes a set of three vase-shaped caddies or casters by D. Piers, 1753-4 (Fig. VII). They are numbers 5945-7 in the above South Kensington catalogue. A pair of circular fruit baskets by one of the most talented goldsmiths of late Georgian times, Paul Storr, 1803-4, are chiefly interesting because they



Fig. IX. (A) AMERICAN PORRINGER. Possibly by John Hastier, New York, circa 1750. Length, 7½ in.; dia., 4½ in.
(B) SO-CALLED "BLEEDING BOWL." By John Ruslen, London, 1698-9. Dia., 5½ in.
(C) SO-CALLED "BLEEDING BOWL." By Milne and Campbell, Glasgow, 1776-7. Dia., 4½ in.



Fig. X. PEG TANKARD. Edinburgh, 1709-10. Total height, 7 in.

are said to have been designed by Thomas Stothard, R.A.—the designer of the Duke of Wellington's shield illus rated in *Apollo* in May, 1934 — for Samuel Rogers, the poet, in whose sale at Christie's they figured in 1856 (Fig. VIII). In Christie's catalogue they are described as "of elegant classical form, designed by Stothard"; they weighed 72 oz. 16 dwt., and realized £31 10s. 11d. Sold in the same sale was a set of four decanter stands with classical figures in relief in the manner of Stothard.

In the article on the collection at Keir, already mentioned, an illustration is given of a small fluted caudle cup attributed to John Coney (1655 6-1722), of Boston, Massachusetts. Its companion was separated from it at the division of the family plate, and is illustrated here (Fig. II). How these two rare little American cups found their way to Scotland is not recorded, but not improbably they were a gift from John Lothrop Motley, the distinguished American historian, to his friend and host, Sir William Stirling-Maxwell.

What would seem to be a second American piece is a plain porringer, as this form of domestic vessel was

called in America. The mark is like that of John Hastier, of New York, who flourished between 1725 and 1791 (Fig. IXA). Shown with it is one of the so-called "bleeding or cupping" bowls by the London



Fig. XI. SALVER ON STAND. By James Ker, Edinburgh, circa 1735. Dia., 14 in.

THE COLLECTION OF PLATE OF SIR JOHN STIRLING-MAXWELL, BART., K.T.



Fig. XII. TEA KETTLE AND STAND. By William Gilchrist, Edinburgh, 1753-4

goldsmith, John Ruslen, 1698-9, and a Scottish one with a leaf handle by Milne and Campbell, of Glasgow, dated 1776-7 (Figs. IXB, IXc).

Several good pieces of Scottish silver are in the collection. Conspicuous among these is a peg tankard of Scandinavian inspiration, excessively rare in Scotland, made in Edinburgh in 1709-10 by a modest goldsmith who refrained from stamping his mark upon it (Fig. X). As will be observed from the illustration, the low cover is embossed on the wide edge with large flowers, leaving a plain circle in the centre; the thumbpiece is formed of a leaf and scroll, while the back of the handle is chased with flowers and foliage and terminates in a decorated shield; it rests on four claw and ball feet, above which are large embossed clusters of flowers in true Scandinavian fashion on the body. Inside are four pegs, from which the title of the tankard and the old expression, "taking down a peg," have been derived. Peg tankards by London goldsmiths are rare, and their comparative frequency by York craftsmen in the reign of Charles II may be traced to the importation of tankards from Denmark and elsewhere in Scandinavia through northern ports.

Next in date is a plain octagonal caster by an anonymous Edinburgh goldsmith, 1717-8, stamped with the mark of Edward Penman as assay master.

L

Other Edinburgh work worthy of notice is a plain snuffer tray by William Aytoun, 1721-2; and a pair of plain salvers, engraved with the Maxwell arms, wrought by James Ker while Archibald Ure was assay master, 1729-30 to 1743-4. One of the large and uncommon single screw feet of these salvers is missing (Fig. XI). The description of rare may be applied to a large oval urn on three high feet, with two unusual twisted serpent handles; the edges are chased with shells and scrolls (the original spout has been removed). It was made in Edinburgh in 1733-4 by a goldsmith (whose mark is illegible) during the tenure of the above Archibald Ure as assay master.

The busy workshop in Edinburgh of James Ker—maker of two gold teapots given by George II as prizes at Edinburgh races in 1736 and 1737, now in the collections of Mrs. Leopold de Rothschild and the Earl of Rosebery—is also represented by a plain circular salver and a small sauce boat on three feet, both made in 1733-4 and by a globular teapot, all bearing the mark of Archibald Ure as assay master. Some time later this worthy goldsmith took into partnership one Dougal Ged, and their combined marks are on a plain cream jug dated 1748-9.

No explanation can be offered for the presence of the arms of the City of Edinburgh on a well-wrought kettle and stand by William Gilchrist, of Edinburgh, 1753-4, while Hugh Gordon was assay master; the decoration consists of embossed formal flowers (Fig. XII). The same goldsmith made in 1748-9 a globular teapot chased in the rococo taste. Hugh Penman was the maker in 1744-5 of a third globular teapot in the time



Fig. XIV. TEAPOT STAND. By R. Green or R. Grierson, Edinburgh, 1789-90



Fig. XV. PUNCH BOWL. By James Glen, Glasgow, 1743-4
Dia., 12 in.; height, 8½ in.

of Hugh Gordon as assay master. A pleasing plain circular teapot, with a slightly engraved border, was made in Edinburgh in 1774-5 by Patrick Robertson, and is engraved with the Maxwell arms. The last of the Edinburgh plate to be included here is a large and massive plain punch bowl of some interest in the history of the volunteers of Scotland during the Napoleonic wars, which is inscribed :

*To Sir John Maxwell of Pollok Bart
late Lieutenant Colonel Commandant of
the Eastern Battalion of Renfrewshire
Volunteer Infantry, From the officers
who had the honor of serving with him
in that Regiment.*

It was made in 1809-10 by George Fenwick and the movable foot was added four years later by W. and P. Cunningham (Fig. XIII). The accompanying punchladle of 1809-10 by George Fenwick is a scarce example in that it is wholly of silver and that the handle is twisted in imitation of the common whalebone handles of Georgian ladles. A similar one by John Pringle, of Perth, about 1827, is in the Museum of Antiquities in Edinburgh.

An interesting little trifle must not, however, be forgotten: a teapot-stand engraved with the arms of Glasgow, with the devices of fourteen guilds, and with an inscription to the effect that it had belonged to the Society (now defunct) of

Collectors of the Incorporations of Glasgow, instituted in 1788. Why it should have been made in Edinburgh (in 1789-90) when there were capable goldsmiths in Glasgow cannot be explained (Fig. XIV).

Glasgow work is represented by a solid and plain punch bowl of 1743-4, engraved with the Maxwell crest and motto, I AM READY (Fig. XV). The maker was James Glen—the maker of the Communion cups of Bothwell, 1752, and of Old Monkland, 1745. The second Glasgow piece is a small plain salver, engraved with the same crest and motto, by Adam Graham, 1763-70.

Finally, there is the Glasgow "cupping or bleeding" bowl, already mentioned.

Two little pieces of uncertain origin are two mugs of characteristic Scottish fashion, made only north of the Tweed. One is a miniature mug, inscribed OMINE SECUNDO 1692, with the initials *EM* and the later inscription, PM to JM 1812.

Engraved also is the Murdoch crest: A lion's head erased [gules]. It has no marks. The other mug is of the usual size and is embellished with the flutings popular on these mugs. It is of the early eighteenth century and is stamped with the date-letter S and the maker's mark, L S, not to be found in Sir C. J. Jackson's book on marks. It was probably made in one of the smaller towns in Scotland (Fig. XVI).



Fig. XVI. MINIATURE SCOTTISH MUG, circa 1692
Height, 1½ in. SCOTTISH MUG, circa 1710. Height, 3½ in.



Fig. XIII. PUNCH BOWL. By George Fenwick, Edinburgh, 1809-10
Dia., 11½ in.; height, 6½ in.

NOTES FROM PARIS

BY ALEXANDER WATT

THE collection of forty-eight paintings by Claude Monet—showing at the Durand-Ruel Gallery—is drawing particular attention. I cannot recall having seen in recent years a finer ensemble of the work of this great Impressionist. The exhibits extended over a period of twenty-three years (1865-1888). They have been so arranged as to illustrate the evolution of his art and indicate the various influences he experienced and exercised.

It was at Le Havre that Claude Monet, when still young, first interested himself in outdoor landscape painting. He was inspired by Boudin and Jongkind, whose painting attempted to translate the varying tones of the sea and meadows, and the form of clouds in movement. These two artists disdained the so-called canons of chiaroscuro and painted their pictures in a scale of high lights; such as were not to be found in any of the other canvases exhibited at the Salon. It was this simple and harmless fact that brought about the ridiculous, and now historical, Salon fracas. Public and amateurs, accustomed to admire and collect the monotonous and sombre landscapes of the Salon, refused to even consider the bright and cheerfully different paintings of the Impressionists. It was on the occasion of the 1863 Salon that the Impressionists met the full abuse of the Salon Jury. All their contributions were rejected on the ground that their art tended to the immoral! They eventually protested against this injustice by making an appeal to the Emperor. They won their cause, and a separate gallery was, by royal command, reserved for the showing of their rejected pictures. This earned fame as the Salon des Refusés.

This was the first step to the founding of the Société des Peintres Impressionnistes which, in 1874, held its first exhibition in the studio of Nadar, the photographer, on the Boulevard des Capucines. It was here that Claude Monet exhibited his "Impression: Soleil levant," the picture that inspired Louis Leroy,

editor of the "Charivari," to design this art as "impressionnisme."

The second Impressionist Exhibition was held in 1876, at the Durand-Ruel Gallery, where the works of sixteen artists were exhibited. It met with further violent criticism and ridicule. The obdurate Salon Jury, to whom any form of artistic originality seemed distasteful, urged, for their own interests, the Press to attack this show. The vituperation of Wolff, art critic of the "Figaro," was never forgotten or forgiven. He wrote that "on vient d'ouvrir chez Durand-Ruel une exposition qu'on dit être de peinture. Le passant inoffensif entre et à ses yeux épouvantés s'offre un spectacle cruel. Cinq ou six aliénés, dont une femme, s'y sont donné rendez-vous pour exposer leurs œuvres. . . .

Il y a des gens qui pouffent de rire devant ces choses-là; moi, j'en ai le cœur serré. Ces soi-disant artistes s'intitulent les Intransigeants, les Impressionnistes. Ils prennent des toiles, de la couleur et des brosses, jettent au hasard quelques tons et signent le tout. C'est ainsi qu'à la Ville-Evrard des esprits égarés ramassent les cailloux sur leur chemin et croient avoir trouvé des diamants."

It was not till 1886, after a long and bitter struggle of ten years, during which time these artists were brought to dispose of their "impressionistic" renderings on canvas for negligible sums of money, that there were signs of a mild admiration for their art. And to-day



LA FEMME À L'OMBRELLE.

In the Collection of Madame Georges Menier

Photo: Durand-Ruel.
By Monet

worthy praise of these noble precursors of our present-day revolutionary movement disparages the fatuity of Monsieur Wolff's criticism.

Claude Monet was a realist: he considered that the sensitive eye was capable of fully registering the veritable chromatic elements of the exterior world, produced by vibration. His art was wholly preoccupied with the problem of the movements of light, and his express intention in painting was to reproduce on canvas these very luminous qualities in their richest effect. His gamut of colours was limited to those of the spectrum, for he upheld the theory that colour is only visible in terms of light. Herein lies the secret of Monet's art, and the explanation of the brilliancy of Impressionist painting.

Reviewing this exhibition in chronological order, one is struck with the sombre qualities of the Normandy landscape "Embouchure de la Seine, environs de Honfleur, 1865," painted in low tonality of colour. The first picture which here evinced the influence of Manet is the

of the muddy road are here given a warmth of colour by the clever introduction of a brilliant white, which reflects the sunlight, in the little house in the distance. There is something of Corot's Fontainebleau period of painting in "Les bords de la Seine à Argenteuil, 1872," while "Le Chemin de Fer, 1873," is composed in the more rigid formalism of Pissarro. The subtle, limpid atmosphere of the Ile-de-France has been faithfully translated in "La Seine à Argenteuil, 1873." The idea of brilliant patches of reflected light in the distance is here repeated in the shining red roofs of the little houses. In "La Seine à Rouen, 1874," Monet had obviously been influenced by the port scenes of Boudin. "Les Péniches, 1874," is a masterpiece for its impression of a warm summer afternoon haze and realism of deep reflections in still water. "La femme à l'ombrelle, 1875," is the finest painting in the whole exhibition: the composition is so neatly balanced, and the impression of a sea-air breeze and sunlight on the folds of the dress so cleverly recorded.



LES PÉNICHES.

In the Collection of Madame Fernand Halphen

Photo: Durand-Ruel.
By Monet

"Portrait de Mme. Monet avec son chien, 1866," a sober and powerfully composed piece of portraiture, which has little to do with "Impressionism." The "Sainte-Adresse, 1867," for its harmonious sobriety, recalls the work of Boudin. The monochromatic compositions of Marquet, however, might well have been inspired by the simple colour symphony of greys and whites in Monet's remarkable winter scene of "Les glaçons sur la Seine à Bougival, 1871." Another winter landscape, "La Seine à Reuil, 1871," rivals the excellence of Sisley's snow scenes. "La Seine à Argenteuil, 1872," is one of those typical compositions where a sober ensemble of low tones has been relieved by a patch of high light. Thus, the almost neutral brown of the autumn trees and dark grey

"Fleurs, 1878," has much of Renoir's art of still-life painting. Monet succeeds better, however, with his paintings of flowers growing in gardens, as in the border of giant sunflowers in his own "Jardin à Vétheuil, 1881." He has spread such an effusion of sunlight in his composition of "Corbeille de pommes, 1880," that this still-life must have been painted out-of-doors. "Paysage à Port-Villez, près de Vernon, 1883," a lovely symphony of green, is a scientific study in the true colour of shadows. The influence of Renoir is again apparent in the "Jeune fille peignant dans un paysage, 1887." The two last pictures, "Antibes" and "La Méditerranée," painted in 1888, are rare impressions of the brilliant colouring and heat of the Midi.

NOTES FROM PARIS

A REMARKABLE exhibition of one hundred and eighty works by the "Peintres Instinctifs" is now being held at the galleries of La Gazette des Beaux-Arts. This is the sixth of a series of exhibitions designed to illustrate stages in the history of modern art.

The title of this exhibition demands some explanation. The term "Peintres Instinctifs," in relation to a group of artists, is a new coinage. Explanation lies in the words themselves. Instinctive painters are those who have developed talent on personal instincts, and not in any way due to the ideals and endeavours of a particular school. Such artists are Marie Laurencin, Modigliani, Chagall, Utrillo, Rousseau, Soutine and Pascin; adherents and followers of the Fauves and Cubists, and precursors of Expressionism.

The particular talent of each of these artists is well exposed in this exhibition. I can only afford space, however, to four of them; two of whom are still alive and producing much work. Marie Laurencin here shows fifteen canvases and six drawings. One must instantly acknowledge that her art remains delightfully personal and delicate. Indeed, it always has been so. Although some of her early work evinced the influence of the Fauves and Cubists (with whom she was intimately acquainted) it cannot be said that she was in any way a member of either of these groups. At one time Jean Cocteau criticised her, in a short verse of poetry, as being caught in a trap between the camps of the Fauves and Cubists. But it was Rodin who made certain belief that Marie Laurencin was a Fauve painter. On seeing some of her engravings one day he exclaimed that "cette Marie Laurencin est une Fauvette!" But that was before the war. Marie Laurencin quickly invented a formula and adopted a style which can only be called her own: a fine nervous line, and subtle harmony of soft colouring in her painting. In this exhibition, "La femme en rouge" and "L'Italienne" are typical of these qualities. Her most recent picture is the portrait of Monsieur Albert Flament (1935), a large and most pleasing composition of pale yellows and whites. It is rare, indeed, that Marie Laurencin paints a male portrait. This one succeeds as a masculine picture by one of the leading French artists, noted for her delicacy of painting.

Chagall has aptly been described as an impenitent dreamer. In his art he has no sense of the real. His is a strange invented world formed of his own weird fantasy. For the most part his compositions are scattered memories of his early life in Russia, juxtaposed in an original and intriguing manner on canvas. His pictures of lovers—who seem strangely removed from this earthly plane—lost in bouquets, courting on the roof-tops or eloping on the back of a Pegasus, are at once amusing and ingenious. There is something sincere in his curiously twisted compositions: it is a peculiar and impulsive talent.

Chagall came to Paris, from Russia, when he was twenty-three years old. He experienced many and varied influences, but soon took place among the revolutionary painters in the Salon des Indépendants. He held an important exhibition in Berlin—on the

advice of Guillaume Apollinaire—which met with great success. This proved to be the starting point of Expressionism in Germany.

He figures in this exhibition with twenty-five paintings and eight drawings. Two of these are his very latest work. In fact, a few finishing touches had to be given to the canvases during the course of the exhibition. One of these is "La Laitière," a brilliant piece of colour composition and a typical example of how the irrational juxtaposition of objects and figures (being one aspect of Surréalisme) has been humorously but ably conceived and exposed. "La vache blanche au violon" is another typical and entertaining work. An able and sensitive portrait of the artist's wife proves his worth as a versatile and highly accomplished painter.

Modigliani figures in this exhibition with a most impressive showing of twenty-two portraits and nine drawings. Modigliani was an aristocrat: the striking collection of twenty-two portraits is more than evidence of this. His canvases testify a distinction devoid of any banality or vulgarity. An aristocratic bearing and an extravagant view of life do not, usually, designate talent for artistic production. Considerable then was the surprise when Modigliani one day exhibited a portrait, "Le Violoncelliste," at the Salon des Indépendants. It was an outstanding work, not only for its originality but also for its convincing mannerism.

Modigliani was the most tragic figure among these independent Peintres Instinctifs. Handsome, intelligent, cultivated, he seemed destined to a brilliant career. He came to Paris in 1906 (the first year of a life of misery) and took a studio in Montmartre, not far from Picasso. He spent much of his time drawing portraits in the neighbouring cafés. Things soon became extremely difficult for him: he sought refuge in alcohol and drugs. It was already the beginning of the end. A meeting with the sculptor Brancusi influenced him to sculpt for several months, in search of a mannerism, based on values of simplification and exaggeration of form. On



SCÈNE DE CHASSE

By Henri Rousseau

(Wildenstein Gallery, Paris)



RUE NORVINS

By Utrillo

his return to oil painting, having formulated a style suitable to his ideal of portraiture, he was approached by dealers wishing to buy his pictures. But success came too late to him. Still a victim to alcoholism he accepted the proposition of a certain dealer to supply him with an agreed number of paintings, if guaranteed a model, a bottle of brandy and a negligible sum of money. Under these disgraceful conditions he is alleged to have painted a few pictures in the cellar of this gallery.

Modigliani died in a condition of abject misery at the Hôpital de la Charité, in 1920. One of the few facts generally known about his life was that, thanks to the intervention of Kisling and André Salmon, Modigliani was given a funeral worthy of a prince! There are many stories told of his life and his great generosity, also of his affairs with the art dealers. The best known of these is surely the account of how in a moment of extreme poverty he offered a collection of drawings to a dealer in return for very little money. The dealer haggled and argued, hoping to procure the drawings for an even smaller sum; whereupon Modigliani took his collection of drawings (which to-day fetch very different prices), pierced a hole through the lot, strung them together to be used for scrap paper.

In the Wildenstein Exhibition the portraits of Madame Hebuterne and of "La Bourguignonne" are true examples of his "instinctive" art of portraiture. It is interesting to compare the portraits of Jean Cocteau and Paul Guillaume with that of Soutine. Soutine's portrait was painted at the height of his artistic career. As a portrait it does not flatter, but it is a remarkable piece of spontaneous and skilful brushwork.

No less imposing is the collection of sixteen paintings by Henri Rousseau. Rousseau has been described by André Salmon as a "pauvre type et un grand homme." In reality Le Douanier Rousseau was no Customs official but a poor and rather ignorant superintendent at a Paris toll-house. When young he fought in the Mexican war: this explains his exotic compositions and hunting scenes, wherein fanciful imagination plays a considerable part.

Rousseau is the first in date of these instinctive painters. He died in 1910, at the period when his fellow "painters of instinct" were establishing themselves. He exhibited regularly at the Salon des Indépendants from 1886 to 1910. His contributions were ridiculed by the academicians and public in general, but were admired by quite a number of the younger artists, Picasso for one. Much of his fame, indeed, is due to the belief in his naïve but sincere art, by this small group of (to-day famous) artists.

Le Douanier was never really interested in the science of aesthetics: he simply painted for the joy of it; also to record on canvas a few souvenirs of his life in Mexico. But painting was not his only artistic preoccupation when he retired from his post as superintendent at the toll-house. He played the violin and flute, and gave lessons in music, painting, drawing and diction.

It almost seems as if Rousseau lived in blissful ignorance of the ways and wiles of the world. His ignorance, anyway, served as a defence against the cynical attacks of the conventional painters of the time. He believed in his art with a happy certitude. His almost childish sincerity found fullest expression in his paintings of enchanting naïveté. His "Scène de chasse" is a fine example of this honest art. It was one of the last pictures he painted. No doubt it gave him great pleasure to recall his youthful days in Mexico, to live again in this foreign and exciting jungle landscape, to paint these memories in canvas in order to impress on us how sensational it was, and still is, for him. The blood-red sun in this composition is a touch of genius approaching the absurd.

The famous "La noce," the largest canvas in the exhibition, was one of the proud possessions of the late Paul Guillaume. This picture is a great work of art. To prove it let anyone try and express this almost satirical medium of expression. The most attractive of the sixteen paintings exhibited, however, are the four little Spring, Summer, Autumn and Winter landscapes. They are simple, unaffected, charming. One cannot refute, it is true, the statement that they do not attain standard qualities of draughtsmanship and colour composition, but they are unrivalled for humaneness of expression.

ALEXANDER WATT.

BOOK REVIEWS

SURVEY OF LONDON, VOL. XVI; CHARING CROSS. London County Council and London Survey Committee. 11½ in. by 8½ in., pp. xxii+296. Pl. 118 and tinted map frontispiece, 49 figs. in text and 29 coats of arms. London: Country Life, Ltd., 20, Tavistock Street, W.C. (for the London County Council). 1935. 52s. 6d.

This is the sixteenth volume of the County Council's Survey of London, issued under the general editorship of Mr. G. H. Gater, C.M.G., D.S.O. (for the Council) and Mr. W. H. Godfrey, F.S.A. (for the London Survey Committee), and is the first to deal with the Parish of St. Martin-in-the-Fields. Beginning with the Horse

Looking eastward from St. James's Park across the open space of the Horse Guards' Parade, it is not difficult to visualize the larger outbuildings of Whitehall Palace, such as the tilt-yard and the timber-yard, running like a ribbon along the highway and screening it from the Park and Spring Garden, and the present volume shows how in 1649 a guard-house was set up in the tilt-yard, to be finally succeeded, in 1750-60, by the present building, while other houses, built on the timber-yard and waste ground by private individuals in the early XVIIth century, were turned in due course to official Government premises.



HORSE GUARDS. THE COMMANDER-IN-CHIEF'S ROOM

By courtesy of the London County Council

Guards, and working northward as far as Cockspur Street on the west and No. 1 Charing Cross on the east, it records the history, construction and ownership of the buildings on both sides of Whitehall and Charing Cross, giving the armorial bearings and brief but expressive biographical notices of the better-known inhabitants. The gradual development of the locality is well illustrated. In the latter part of the reign of Henry VIII—the period in which are found the earliest references to most of the buildings—it is “the highway leading from Charing crosse towards Westm,” and is a suburb of Westminster rather than of London, its gradual growth being northward from the Holbein Gate.

On the other side of the highway, the converse seems to have taken place. A plan of Scotland Yard in 1670 (Plate 92) shows the whole region to be a honey-comb of minor offices connected with the Palace. Larders, laundries and butteries, however, fell into disuse when the Court moved to St. James's after the fire of 1698, and such premises as were not burned down were generally let out as dwelling-houses by the officers to whom they had been assigned. The house of Sir Alexander Fraizer, for instance, which he had inhabited as chief physician to Charles II, had to be rebuilt after the fire, and we hear of it later as being owned by Ann Scarborough and occupied by “Mr. Audr. Foley.” The



OLD GUARD ROOM. SCOTLAND YARD.

From a water-colour drawing by F. Shepherd, in Westminster Public Library. By courtesy of the London County Council.

lease was sold in 1740 to William Aislabie, and in 1794 the owner was William Bownas, from whom the Government purchased the remainder of the lease to provide new premises for the Office of Works. That body protested against the transfer, taking strong objection to the new building and particularly to the persons who frequented the alehouse in front of it and the narrow lane behind, but the removal was carried out, none the less, in 1796, and the house once more became an official building.

In addition to recording the sites and buildings the book contains much interesting material in connection with the Cross of Charing, the Charles I monument which has now replaced it, and the forgotten Hermitage of St. Katherine. Stow's well-known explanation of the origin of the name "Scotland" Yard is discussed and one or two plausible alternatives put forward, the most unromantic of them, the suggestion that the ground had merely belonged to a person of the name of Scot, being judiciously relegated to a footnote.

The footnotes are numerous and helpful. They are of two kinds, detailed references to original documents and highly entertaining notes which, if they occurred in the text itself, might be considered irrelevant. The story, on page 164, of the discovery of Mrs. Priddle's coffin in an empty house is strongly reminiscent of Dickens in one of his macabre moments, and the extracts from XVIIIth-century news-sheets are expressive and well chosen. It may be queried, however, whether

the last footnote on page 252 is justified in identifying the "Rummer" tavern of Hogarth's "Night" with the "Rummer and Grapes" on the strength of the bunch of grapes at the end of the sign-bracket. A similar bunch is to be seen on the sign of the "Cardigan's Head" over the road, and the fashion is by no means extinct on the public-houses of the present day. The grapes have been supposed to represent the original "bush" or "garland" of the tavern, and surely bear no relation to the subject-matter of the sign.

The illustrations are excellent.

M. R. H.

THE SPIRIT OF IRELAND. By LYNN DOYLE. (B. T. Batsford, Ltd.) 7s. 6d. net.

This is a book to buy and browse over, especially if one has already made a visit to Ireland. For the person who has not actually visited the localities the accumulation of material may become a little confusing, but for an ex-visitor it will clarify his impressions and the excellently printed photographs should recall many a delightful scene but half remembered. However, the purpose of this review is not to criticize the pages packed with Irish lore and typical stories, but rather to see the book as a work of art.

There are over 130 photographs, most of great clarity. Can it be that the atmosphere of Ireland is peculiarly suitable for photography? If not the photographers should be congratulated on their skill. But the actual composition of the pictures calls for other comments. Here we may note the evil of trying to make pictures fit the decoration instead of arranging the decoration to fit the pictures. Most of the photographs would be much improved by ruthless cutting, which might in many cases turn these technical feats into acceptable compositions. When a book is illustrated by an artist it can obviously be planned beforehand and the drawings then made to suit the pages; but to plan a book on such rigid lines when the book is to be illustrated by photographs—every one of which should be of different dimensions to get the best out of the composition is clearly to put the cart before the horse.

J. G.

THE LIFE OF CHRIST IN THE OLD ITALIAN MASTERS. Edited by EDWARD HUTTON. (London: Chatto & Windus.) 5s.

Curiously enough, critics and artists who deride the religious art of the great Italian painters and declare for "abstract" representations, ignore or are ignorant of the fact that Christian religious art was originally symbolic. Not until the Vth and VIth centuries do we find scenes from the life of Christ—in Ravenna. Even then the Crucifixion was not represented in painting. The earliest extant example, which occurs in Sta. Maria Antiqua in Rome, dates from the VIIIth century. Mr. Hutton's illuminative notes and an unusually interesting selection of beautifully produced pictures constitute a charming book. "For this story has transfigured the whole of human life and the world with its beauty, and, thus transfigured, the artists and poets . . . ever since have been busied about it, loading it with their genius, their enthusiasm and their love."

C. K. J.

BOOK REVIEWS

ART IN THE WESTERN WORLD. By D. M. ROBB and J. J. GARRISON. (Harper Bros., New York and London.) 10s. 6d. net.

There is a standing demand for a "potted" art history that will tell the story of man's achievements in the arts from the Altamira and Les Eyzies caves to the present day; it comes in the first place from thousands of teachers in Europe and America who have to introduce the subject to the young and want for this purpose a neat general conspectus, with a beginning, a middle, and an end, and a simple scale of values applicable to all cases; and it comes in the second place from European and American adults who feel that in this particular their education has been inadequate and want to make good the shortcoming some Sunday afternoon in an armchair by the fire. In these circumstances publishers on both sides of the ocean have tried, not unnaturally, again and again to produce the book demanded. The latest attempt, which comes from Messrs. Harper Bros., is the work of two American professors, who discuss the art of all time in the Western world—oriental art being totally omitted. In form the newcomer is really three books, of which the first, treating of architecture, carries the story to the skyscraper, the second treating of sculpture ends with Maillol, Brancusi, Mestrovic and Milles, and the third treating of painting ends with Picasso, Braque and Matisse, the American mural painters Benton and Grant Wood, and the Mexicans Orozco and Rivera. The book has a generous bibliography, a glossary, an index, and useful comparative tables to relate the three sections in time.

The reader's reactions to a work of this kind will depend inevitably on how much or how little he knows of the numerous subjects discussed or touched upon. In England, for example, there will surely be few readers who do not know already all that is here told them of Hogarth, Gainsborough and Constable—the only English painters held worthy of mention, and there will be few who do not know something of many English artists omitted—of, say, Turner, Blake and Reynolds, among the "old masters," and Stanley Spencer among the moderns. But such readers can console themselves with the information here given about American art, most of which will doubtless be new to them. They will welcome the admirable outline history of American architecture, and they will discover that the neo-classic style in sculpture launched by Hiram Powers (1805-73) in America caused a good deal of controversy before it finally won through. Of Powers' "Greek Slave," a nude female figure, the authors write in fact as follows:—

"There is little to distinguish the 'Greek Slave' . . . from the rank and file of neo-classic work save, possibly, the sense of fact evident in the emphasis on inanimate details such as the chain and the shawl, which is characteristically American. The pose is derived from the so-called Medici Venus . . . the over-generalized modelling of the figure makes it seem very lifeless and cold but, in spite of this, its nudity would hardly have been

tolerated in puritan America had it not been for the title which appealed to sympathies already aroused by the Greek fight for freedom from Turkish rule. It was this sentimental and entirely unsculptural consideration, for example, which led a group of clergymen in Cincinnati to pronounce the statue unsubversive of public morals when they examined it prior to its exhibition in that city. The same reason must account for the popularity which made a reproduction of it an indispensable adjunct to any American household with pretensions to culture in the mid-nineteenth century."

A photograph of this statue is included among the three hundred and seventy small illustrations which are well selected and reproduced.

R. H. W.

THE DEVELOPMENT OF THE ITALIAN SCHOOLS OF PAINTING. By RAIMOND VAN MARLE. Vol. XVII. (The Hague: Martinus Nijhoff.)

The present volume constitutes the latest item in the lengthy series, devoted by Dr. van Marle to the setting out of the development of Italian painting: the sixteenth volume, which was to have preceded it, has however not yet materialized and will only be issued after the eighteenth volume. In the volume under review, Dr. van Marle begins his survey of the Renaissance painters of Venice. The first chapter treats of Giovanni d'Alema and Antonio Vivarini and the Muranese painters immediately associated with them; next follows Jacopo Bellini and thereupon Gentile Bellini and Mansueti. The fourth chapter deals with Giovanni Bellini, while the next is entitled "The Workshop and Pupils of Giovanni Bellini." The two concluding chapters have as their subjects, respectively, Cima da Conegliano and Marco Basaiti.

From the fifteen partly volumes which have been published before the present one ever since 1923, the general character of Dr. van Marle's work is by now so well known as not to call for any fuller comment in this connection. The subject here covered is one which, ever since Crowe and Cavalcaselle, some sixty years ago, gave the first critical discussion of it, has been repeatedly approached from ever so many angles: publications of records, monographs on individual artists and schools, volumes of a more general character have seen the light in almost bewildering profusion. Dr. van Marle has been at pains to master the literature on his subject very thoroughly and has also a wide first-hand acquaintance with the examples which he passes in review: nevertheless, one cannot help feeling that a North Italian school of painting lies farther removed from the domain of his more intensive studies which, as is well known, have principally concerned themselves with Central Italian painting. As a result, the volume gives little in the way of original reconstruction or deeply probing criticism. On the artists in the first rank—say, Jacopo Bellini or his two sons—there is scarcely anything here said that is truly illuminating: and the account of Gentile Bellini's art is, in particular, obscured by the inclusion of several

examples which are neither great as works of art nor convincing as specimens of the master. We would instance the portrait of Lorenzo Giustiniani, fig. 82; the *Adoration of the Magi*, fig. 89, where Giovanni Bellini is brought in as well; and the portrait fig. 98. To students, a valuable feature of the work is, on the other hand, the care expended on the treatment of some of the secondary artists: the chapter on Cima brings, indeed, a great deal of useful and unfamiliar material, and much the same is true of the chapter on Marco Basaiti; while to have an illustration like the reproduction of the signed *Madonna* by Lattanzio da Rimini at Berlin (fig. 221) is a real boon in view of the difficulty of obtaining authentic data concerning a painter, whose employment in the Hall of the Grand Council in 1492 proves him to have been an artist of no little consequence among his contemporaries. On account of these and similar features, the steady growth of the *Development of the Italian Schools of Painting* goes on yielding welcome additions to our reference shelves.

T. B.

ENGLISH COSTUME OF THE LATER MIDDLE AGES:
THE XIVth and XVth CENTURIES. Drawn and
described by IRIS BROOKE. (A. & C. Black, Ltd., 1935.) 6s.

In principle the plan upon which this and its companion volumes have been projected is wholly admirable; in practice it requires a rare combination of qualifications to carry out at all adequately. One wonders whether Miss Brooke has even yet realized how formidable and exacting is the task she has so light-heartedly undertaken. To show the distinctive features of any one period of twenty-five, ten or five years in the history of *English* costume as compared and contrasted with its immediate predecessor and successor and with the same period on the Continent demands considerably sounder and wider knowledge, more seasoned judgment, nicer discrimination than are apparent here. In her "Foreword"—we can disregard the usual publisher's "blurb"—Miss Brooke declares: "A great deal of time and thought, however, has been expended on a selection of drawings which will give a maximum of information to the student with limited hours and only a slight knowledge." It is precisely such a student who has a right to expect that the "information" purveyed is to be depended on as far as it goes. Is it? To analyze in detail the several slips (?) of pen or pencil would be tedious: *ex uno disce omnes*. On page 44 we read (italics mine): "The steeple head-dresses assumed a gigantic height during the 'twenties and 'thirties' [of the XVth century], and a few lines lower 'examples . . . are seen from the end of the fourteenth to the end of the fifteenth centuries'; an assertion bolstered up by various drawings scattered *passim*. This error is typical of many. I will be content to challenge Miss Brooke to show that any artistic evidence of the 'steeple,' English or foreign, dates earlier than the latter half of the XVth century. In fairness to her student she might well do worse than consult and digest her Fairholt (4th Edit., Vol. I, pp. 103-130, 158-195).

F. M. K.

PERSIAN BOOKBINDINGS OF THE FIFTEENTH CENTURY. By MEHMET AGA-ÖGLÜ. (University of Michigan, Ann Arbor, Michigan, 1935). 23 pp. with 13 figs., and 22 plates in colotype. Price \$5.

Bookbinding was in Persia no mean art; the considerable quantity of exquisite covers, executed in a number of different techniques, which survive from the XVth century prove this beyond question. Yet it is an art about which we know but little, and Dr. Aga-Öglü's small work comes as a welcome addition to the rather scanty (and rather expensive) literature on the subject.

The book is admirably illustrated, and the plates are all of practically unknown material, for Dr. Aga-Öglü, who was at one time curator of the Islamic department of the Istanbul museums, has drawn mainly from the superb collections in that city—in the University, in the old Serai, and in the old Evkaf museum, now the Türk ve İslam Asari Müzesi. The text consists of detailed descriptions of the 22 full-page plates, preceded by a short introduction which deals with the subject as a whole.

Of very early bookbindings in Persia we know almost nothing, for climatic conditions have not permitted their preservation, as in Egypt. The earliest examples that are so far known from the East come from Turfan, and date from between the VIth and IXth centuries. They have marked Coptic affinities, and Dr. Aga-Öglü is hence forced to conclude, with Grohmann, that the art was not indigenous to Iran, but was taken over from Nile lands. Similarly the first bindings of Islamic Persia seem to have been inspired from Egypt, by way of Arabic books. Later China played an important role in Persian book production, more especially with regard to the furnishing of material. But in spite of these outside influences the examples with which we are familiar are so characteristically Persian that one is tempted to suggest, even in the absence of evidence, that a definitely Iranian art of bookbinding did exist in early times, though no examples of it have survived. This is, however, but surmise; what is certain is that the XVth century Persian examples are wholly successful. Some of the covers illustrated in Dr. Aga-Öglü's book are among the finest that the world has ever produced, and we owe a debt to the author for enabling us to become acquainted with them.

D. T. R.

THE MIRROR OF THE SEA. By JOSEPH CONRAD
(London: Methuen.) 15s.

Conrad's remarkable command of beautiful English and his uniquely personal manner of writing are probably at their best in this book, which is wholly concerned with the sea and ships. Perhaps Conrad did not love the sea, for he writes that "the most amazing wonder of the deep is its unfathomable cruelty." But he certainly loved ships. He never described a more poignant tragedy than the destruction of the *Tremolino* by the hand of him who loved her—his own hand. This, the eighteenth edition, is richly illustrated by Laurence Irving in black and white, and in colour. Being a sailor himself, as well as an experienced designer, he has exactly caught the spirit of the book.

C. K. J.

ART NEWS AND NOTES

ROUND THE GALLERIES

WHETHER it be possible to understand Chinese art or no, the British public, like *Oliver Twist*, seems to be clamouring for more, and the art galleries are doing their best to supply the demand.

The exhibition at Knoedler's Gallery, in conjunction with Yamarka & Co., is especially marked by two magnificent kakemono landscapes, the first by Ma Yuan (5), the other by Hsia Kuei (6), whose grand scroll painting, "A Myriad Miles on the Yangtse," is one of the not unintelligible marvels at Burlington House. More unusual, however, is the figure in wood set in the anteroom to the main gallery. This is a most vigorous portrait study in wood on the monk Li Chi, who apparently was almost the Billy Sunday of his era. The life of the image seizes attention and leaves an impression not easily forgotten. The exhibition of "Dogs and Siamese Cats," by H. G. Mories, in the upper gallery is to be followed by the paintings of Edith Blight Thompson, an American artist, who, "except for two years in the New York Art Students' League (under Professors Dumond and Lois Mora), is entirely self-taught." One of her interiors, "Salle de Digne—Palais de Versailles," is reproduced here.

The exhibition of Chinese paintings at John Sparks, Mount Street, W., in conjunction with Messrs. C. T. Loo, of Paris, is more remarkable for its smaller works although the range is wide, including frescoes, kakemono, scroll paintings and album pieces. The most remarkable individual piece is a fine fresco of the T'ang dynasty representing "An Ascetic" in a crimson robe; it is flanked and well matched by two Sung frescoes of flying "Asparas," subtle in colour and swift in line. Among the album paintings the attributions are unexpectedly modest (and, I imagine, the corresponding prices). For instance, the fine painting of "White Hawk on a Rock," attributed to the artist-emperor Hui Tsung, is only dated as a Ming copy or perhaps earlier. Exquisite, too, is the painting of "Narcissus," attributed to Choa Tze Kou; and amusingly modern appear the six studies of Ming acrobats in coloured lacquer on paper. Specially notable among the smaller paintings are "Homeward going in a Storm," by Li Ching Hua (43), "Gold Fish" (37), by Li Suan, and "Pavilion in a Mist" (49) and "Fisherman seated on a Cliff" (55), both by Lu Wei, who, tradition says, only painted when he needed cash with

which to buy food. Among the larger kakemono are the grandiose "Sailing Boat with Distant Landscape" in the T'ang style of Li Tze Ching, but attributed to the Yuan dynasty, the expressive "Snow Scenery" and the delicious "Examination," a picture of a mother hearing her little son's lesson while her hair is being dressed. Two fine makimono are from the Ming period—"Tang Ming Wang teaching his Son," in the style of Su Han Ch'en, and "Taming the Horses," in the style of Hou Wan.

Jade carvings of medium size form the centre of the exhibition of Bluett & Sons, Davis Street, W. Some of the pieces must be among the most exquisite pale translucent jade carvings that have been seen in London, part of the exhibits being selected from the famous Gentian Collection in Paris and the Marshal Paliako and General Frey Collections made on the spot in China. The finer pieces have all that superbly planned simplicity which, inherited from the T'ang and Sung, still persisted into the Ch'ien Lung period. A jar and cover of this era, perfect in form, bearing on its sides an almost invisible inscription that is a marvel of the hard-stone cutters' craft, an incense-burner decorated with the sign of the Chinese zodiac, a vase and cover of semi-opaque white jade, with handles of elephants' heads and surmounted by an exquisitely carved lion (or dog), and a beautifully simple vase of square section, from the collection of General Frey, all are objects that help one to understand the sense of deep reverence with which the Chinese invested jade. Fifteen pieces of old Chinese glass, a representative group of specially selected porcelain from the Wei period to the present day, and a few good Shan-Yin bronzes complete a collection which has at least one advantage over that at Burlington House, that it is shown in the intimacy which is so very necessary to a full appreciation of a fine work of art.

As an interesting set-off to the true Chinese the Burlington Fine Arts Club has had the happy idea of gathering a collection of "chinoiseries," examples of the repercussion upon European artists of early contacts with China. The taste for chinoiseries was probably an offshoot of the sentiment for the grotesque rather than a true appreciation of Chinese aesthetics, yet it is surprising to find that as early as 1620 the fine "Small Cabinet" in oak on a stand, the interior decorated with floral arabesques, landscapes and figures, shows not only

a keen appreciation of the "Chinesishness," but also of Chinese technical methods. Among the most interesting specimens of this exotic style are the collected specimens of Stuart silverware; the Soho Tapestry, part of a set of four that used to decorate Holland House, of 1765, already showing much sophistication in the use of Chinese perspective; a commode (25) on a French model with lacquer decorations of about 1765; a clock case (68), decorated with figures, foliage and diaper patterns of a buff ground of about 1700; a very gay table of brass and tortoiseshell with polychrome decorations in mother-of-pearl, French or Piedmontese, of a similar date; a magnificent table, decorated in dark lacquer with a design of animals, trees and foliated scrolls showing Persian influence, but Italian in make, of the late XVIIth century; and a good collection of figures in Chinese dress in Bow, Derby, Chelsea and Meissen, of which the last are especially interesting. A later attempt to revive the Chinese style, made by George IV, when Prince of Wales, in the redecoration of the Brighton Pavilion, was a failure, but one specimen, a chair seat, probably woven at Spitalfields, has been lent to the club by Her Majesty the Queen.

Talking of the Brighton Pavilion brings me by a natural train of thought to the exhibition of "Old Coaching and Racing Prints" at Frank T. Sabin's Gallery, Bond Street. The most prolific artist of the stage-coach print was undoubtedly James Pollard (1792-1867), and two of his original paintings are included in the show. Unluckily these are not quite coaching subjects, being entitled "The Favourite Omnibus," "Winter" and "Summer," of which the first is the best. A rather unusual Pollard is the intimate "Stage Coach Passengers at Breakfast," engraved in aquatint by himself and published by R. Pollard, unique among coaching prints since this is the only time the subject was ever depicted. Another unusual Pollard is the dainty design of "Tandem," engraved in aquatint by J. Gledah; and a print of very fine tonality is "Stage Coach" (21), engraved by M. Doubourg. The exhibition also includes a print of "The Mail Coach," engraved in aquatint by George Hunt, from the only stage-coach drawing made by Henry Alken. There are also several prints after Charles Cooper Henderson; and among the racing

prints is an early work, "Bay Malton beating the famous grey horse, Gimcrack, at Newmarket, 1st October, 1765," engraved in mezzotint by Richard Houston, after Francis Sartorius, the father of the more famous John Sartorius. Several very fine coaching and racing drawings by Thomas Rowlandson, notably "The Course" and "Racing Scene, Molesley," add to the quality of the display.

The exhibition at the Leicester Galleries points something of a moral, the difference between an artist who knew how to intensify his effort by severe restrictions and an artist who spread his experiments into fields for which he was not quite suited. Mr. Ian Strang's drawings in carbon pencil of scenes in the South of France are

entirely successful. What Mr. Strang sets out to do he does, and it would be difficult to lay a finger on anybody who has done it better. With black on white he contrives to give the staring brilliance, harsh quality and textural variety of the southern provinces of France from Biscay to the Gulf of Lyons. He can appreciate the difference between the quality of a rock and the quality of a hayfield and can give with precise but unhesitating technique a summary of those differences. Particularly successful are his rock studies of that sinister place, Les Baux, near Avignon.



WEST COUNTRY MAILS AT THE GLOUCESTER COFFEE HOUSE, PICCADILLY

(Frank T. Sabin's New Bond Street Gallery)

The late Ernest Procter, A.R.A., was probably prevented by his early death at forty-nine from the final discovery of himself, for, no matter what honours one has achieved, an artist at forty-nine is still comparatively young as an artist. I think that, from his art, Ernest Procter might be described as a painter who showed more natural talent for drawing the quality out of a subject than for putting a quality into a subject; that is to say, he perceived, appreciated and stated clearly the subtle movements and rhythms of a subject such as "The Southern Ramparts, Maidun Castle, Dorset," but was not able to visualize the movements and rhythms necessary to translate, for instance, the idea of "The Family" into equally appropriate symbols. In consequence, while his expression of landscape is usually calm yet adequately emotionalized, his figure work tended towards a kind of formal rhetoric, and thus, when he combined the two, his figures posed rather unconvincingly before the reality of his background. In some of his smaller works he comes nearest to a

ART NEWS AND NOTES

synthesis. Nineteen hundred and twenty-seven seems to have been a particularly fortunate year, for in it he painted the landscape already mentioned as well as "Deposition" (53), "The Temptation and Rescue of a Hermit" (54) and the portrait of his father which, as Mr. Lascelles Abercrombie in his preface says rightly, "for sheer objective portrayal, let alone its pathos, could hardly be praised too highly."

Another artist who is somehow happier with inanimate objects than with human beings is Miss Patricia Preece, at the Lefevre Galleries; but I think that Miss Preece's discomfort comes from a different source than Mr. Procter's. Miss Preece is a powerful painter in tone, with a strong sense of spatial emphasis which is very well conveyed in her still-lives of flowers and fruit. But though a sense of humour is not essential to a painter of still-life or landscape, a sense of the ludicrous should surely be necessary for one who includes human beings. Miss Preece's invention of pose seems curiously limited, and her set of three separate pictures of women looking away from a bunch of flowers is capped by her picture of an old man looking as earnestly away from two bottles of beer. In the neighbouring room Mr. Pitchforth is showing twenty-eight examples of his vigorous water-colours. He uses boldly and clearly the calligraphic style, leaving the white paper with a just discretion as in "The Yacht Enchantress." But I think that he gets a more personal note in the more fully painted "Evening," with its able summary of sky and calm, reflecting water.

Tooth & Sons are showing the works of Felix Vallotton, a sincere painter who, although always in the midst of the turmoil that surrounded the birth of the modernistic idiom, pursued the even tenor of his way undisturbed by fashion. As M. Vollard, in his entertaining "Recollections of a Picture Dealer" records, he was formerly a member of the "Nabi" group, with Bonnard and Vuillard, and on account of the austerity



DEATH OF THE LION TAMER By Ernest Procter
At the Leicester Galleries

of his style was called *Le Petit Ingres*. Oddly enough, Vallotton's paintings no longer strike us with so austere a note after, say, Ben Nicholson. Indeed, "Porteuse de Bois" might be called quite luscious, as are the singing greens of "L'Adour à Dax" and the decisive design of "Lampe à Alcool," is distinctive because of its daring reticence.

At the Redfern Gallery, contrasted with the early paintings of Richard Sickert and the recent Chinese sketches of Ian Fairweather, is the original sketch by Epstein for the curtain of the ballet "David," produced recently at the Duke of York's Theatre. To tackle, as a first experiment, the problem of painting the big curtain himself, is a proof of Epstein's courage, for the task is usually delegated to a professional scene-painter. Yet we must confess that his inexperience seems rather to have betrayed him. The sketch is definitely more coherent than the curtain. Over the larger spaces he has lost a sonority of colour which, in the sketch, binds the whole together. The scenery for the ballet, designed by Meninsky, also his first attempt at theatre art, was pictorially most successful, but the weight of their dramatic promise eventually overwhelms the ballet itself, which seems, before such massive severity, rather a trivial gloss on David's rise to biblical eminence.

Mr. Fairweather's sketches are delightful in colour and original in arrangement. "Café Scene, Pekin," "Fair Ground, Pekin," and "Girl's Head" (38), are all orientally romantic in an effective way. But one wonders whether the artist will be content to play variations on the charm he has so far so successfully produced, or whether he will develop a rather more coherently constructed formal expression. At present his work is, as it were, in two-and-a-half dimensions, and the extra half dimension is slightly disturbing.

In her preface to the exhibition of C. R. W. Nevinson's flower paintings, at Barbizon House, Henrietta Street, W., Mrs. Nevinson, F.R.H.S., states that she married six men at one ceremony. I would have added that at least three of them were artists. Like Ernest Procter, Nevinson has found himself at odds between what he takes out of Nature and what he would like to put in,



"SALLE DE DIGNE—PALAIS DE VERSAILLES"
By Edith Blight Thompson
At the Knoedler Gallery



THE ORCHARD

By Dod Procter

At the Leger Galleries

and, like Procter, Nevinson is the more successful the less he deliberately plans to edit the results. In some of the flower pieces here shown I feel that he is attempting the impossible, trying to give both the reality and colour

of flowers indoors and the reality of out-of-doors at the same time. The tonal range of paint will not stand the strain. The only picture of this kind in which he quite succeeds is "Roses and Parisian Night," where the dark outer scene lays a proper emphasis on the quality of the flowers. But in the other problems of double interest flowers and landscape seem both contending for reality. Thus the finer things of the show are those in which the nearness of the planes reduces the scheme practically to flat pattern, as in "Magnolia and Soapstone," "Exotique" or the weirdly dramatic "Euphorbia."

At the Leger Gallery the exhibition of Miss Mary Godwin following closely on that by Ginner reveals a curious and, I believe, unconscious affinity. Though Miss Godwin uses a looser technique, their sense of colour contrasts are strangely parallel and their choice of subject not unrelated. Formerly it was considered a compliment to be likened to a better-known painter: to-day, it is not so. Nevertheless, this does not detract from the undoubted capacity of Mary Godwin's painting, as shown by such examples as "The Villa," "English Bay, Vancouver," or her most ambitious composition, "The Bay." This exhibition will be followed by the third collection of contemporary painters of "The Nude," an example of which, "The Orchard," by Dod Procter, is here illustrated.

J. G.

OUR COLOUR PLATES

PORTRAIT OF MRS. MARY KENDALL

By SIR JOSHUA REYNOLDS. Oils on canvas, 30 by 25 ins.

This portrait was commissioned by the Kendall family in 1744, and was painted at Plymouth. It was formerly in the possession of Nicholas Kendall, Esq., of Pelyn, Lanlivery, and M.P. for East Cornwall in 1878, and is that of his great-grandmother.

In 1843 this picture was re-lined, and painted on the back of the canvas was the following inscription:

Mrs. Marie Kendall,
Aetatis Suae 24.
Joshua Reynolds pinxit
Anno 1744 aetatis suae 21.

On the stretcher below is a small inscription in ink on paper, as follows:

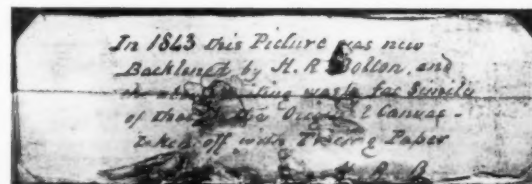
"In 1843 this Picture was new backlined by H. R. Bolton, and the above writing was facsimile of that on the original Canvas, taken off with Tracing Paper."

In order to confirm this certificate, the lining was recently removed, and revealed the inscription exactly as reproduced by H. R. Bolton in 1843.

The original writing is illustrated in the accompanying photograph, and also that of Bolton's certificate on the stretcher.

As an historical link in the work of Sir Joshua Reynolds, this is, perhaps, the most interesting yet discovered, since it shows us the very commencement of his work, after having set up in trade on his own account at Plymouth after his rupture with Hudson.

The picture is now in the possession of Mr. C. Marshall Spink, 20 Piccadilly, London.



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PORTRAIT OF A GIRL, by CORNELIS DE VOS (c. 1585-1651)

From the Flemish Exhibition at Burlington House, 1927. This child's portrait is one of the best of its kind in the history of the period. By kind permission of His Grace, the Duke of Devonshire, K.G.

A ROYAL CLOCK. Made by Thomas Tompion for King William III for Hampton Court Palace.
See separate article, page 70.

THE "ASCENSION" WINDOW OF LE MANS. From a drawing by John Trinick.
See separate article, page 64.



A FRESCO REPRESENTING A BUDDHIST ASCETIC, WEARING A RED MANTLE. 37½ in. high, 27½ in. wide. Late T'ang Dynasty, A.D. 618-906

At the Sparks Galleries

A meeting of the British Antique Dealers' Association was held in Bath on Thursday, January 16th, followed by a dinner in the evening, the attendance at both being very good. The President, Mr. Cecil F. Turner, presided, and the special guests at the dinner were: Mr. H. Annesley Vachell, who made a most interesting speech, as one would naturally expect from the author of "Quinney's"; and Mr. C. Aubrey Bateman, who confirmed the news that the suggested rebuilding of some of the treasured features of Bath would not take place. The following members and guests attended the banquet: Mr. and Mrs. C. F. Turner, H. Annesley Vachell, Esq., Colonel L. C. D. Jenner, C. Aubrey

Bateman, Esq., Dr. J. Maurice Harper, Mr. S. W. Wolsey, Mr. M. Stoner, Mr. C. Partridge, Mr. T. Livingstone Baily, Miss M. Livingstone Baily, Mr. G. Kerin, Captain and Mrs. D. N. Whittaker, Mr. J. B. Perret, Mr. A. Churchill, Mr. H. Gould, Mr. and Mrs. R. P. Way, Mr. and Mrs. D. R. Bird, Mr. and Mrs. F. Anderson, Mr. and Mrs. G. Dickinson, Mr. W. Dickinson, Miss B. Dickinson, Miss D. Dickinson, Mr. H. Ambrose, Mr. E. C. Legg, Mr. A. Legg, Mr. Clifford, Mr. A. Dando, Mr. J. W. Caldicott, Mr. and Mrs. C. Angell, Mr. J. Cleverly, Mr. F. Cleverly, Mr. R. Glover, Mr. R. Mullins, Mr. G. Dando, Mr. J. H. Walker, Mr. and Mrs. H. F. Head, Mr. W. Adams, Mr. C. Adams, Miss J. Hutchings, Mr. and Mrs. R. Vincent, Mr. Adams, Mr. White, Mr. Wm. Marsh.

Mr. Basil Ionides and the Hon. Mrs. Ionides, as last year, are very kindly permitting those interested in Battersea Enamel and Oriental porcelain to view their beautiful collection at their residence, 49, Berkeley Square, W. 1, on Wednesday and Thursday, February 5th and 6th, from 11 a.m. till 6 p.m. They are doing so for the benefit of the Jewish Maternity Hospital, Underwood Road, E. Admission by invitation card only, which can be obtained with a remittance of 5s. to the Secretary, 49, Berkeley Square, W. 1, or to the Secretary of the Jewish Maternity Hospital.

ART IN THE SALEROOM

PICTURES & PRINTS · FURNITURE · PORCELAIN & POTTERY
SILVER · OBJETS D'ART

AUCTION SALE NOTES

AT the time of going to press very few definite dates have been fixed for the 1936 Auction Sales, but the preliminary notes to hand give promise of a most successful and interesting season.

POTTERY AND PORCELAIN

At Messrs. SOTHEBY'S rooms on February 6th and 7th a collection of Early Chinese pottery, the property of Dr. Joseph Kerling, is to be sold, and included are a number of figures



SCHERZO DI FANTASIA: A gathering of philosophers, aged men and youths grouped round a tomb. P. B. Tiepolo
(To be sold by Messrs. Sotheby & Co. late in February)

of mourners of the T'ang Dynasty, some Ming pottery vases, and a few small dishes and saucers of the Sung Dynasty. Also included in the sale is a celadon wine jar with Lung Ch'uan type of glaze and with thick let-in base, the body incised with a floral pattern above a border of stiff leaves; Sung Dynasty, two large celadon dishes, incised with diaper patterns in the interior, enclosed by floral borders of Matabani type and massive construction; Ming Dynasty; a pair of large Ming figures of kylins, seated on their haunches, with teeth bared, covered with a rich green glaze, the manes, tails and bells round the necks in orange, 3 ft., and an attractive blue-and-white vase of Kuan Yin form, painted in bright blue with an equestrian procession brought to a halt by two figures of Bonzes; Ling Chih mark; K'ang Hsi; a pair of fine quality sprinklers, with pear-shaped bodies and slender trumpet necks, decorated with floral medallions, and Jui-shaped lappets round the body; Ai Yeh mark; K'ang Hsi; a saucer dish, covered with an imperial yellow glaze, the top and underside without decoration, the base slightly sunk and within inscribed with the six character mark of Cheng Te. This piece is from the Rev. Bloxham Collection; a Lang Yao "Kuan Yin" vase with a brilliant cherry red glaze, becoming darker at the base and of a light celadon tint round the flared neck, the interior and the base crackled; K'ang Hsi; a fine *famille verte* garniture of two baluster vases and covers, and a Yen Yen vase, decorated with a bold peony and phoenix design interspersed with root ornament and butterflies; K'ang Hsi; and a set of the Eight Immortals with their respective emblems in brightly coloured enamels, supported on rectangular bases, Ch'ien Lung.

GLASS

CHRISTIE, MANSON & WOODS are selling on February 25th an important collection of German glass of the XVIIth and XVIIIth centuries, the property of H. U. Kuester, Esq., and a collection of Old English glass, the property of a gentleman. The sale will include a cup and cover, the bowl contracted and faceted

at the base, on faceted pedestal stem with knob and collars and circular foot, the bowl engraved with a lady and gentleman standing in formal gardens with Cupid seated on a pedestal, the reverse engraved with a German inscription enclosed in arabesques, 10½ in. high, German (Silesian), first half of the XVIIIth century; a cup and cover, the bowl engraved with a portrait of Frederick the Great of Prussia on horseback, flanked by war trophies and surmounted by the motto "Vivat Fridericus Borussorum Rex" inscribed on a scroll and borne by an eagle, the reverse engraved with the Prussian coat-of-arms and each of the facets on the cover with full-length figures of soldiers of the period, 10½ in. high, German (Silesian), first half of the XVIIIth century; a tumbler, the bowl modelled in relief with a portrait of the Elector Frederick II of Brandenburg, later King Frederick of Prussia, and with the arms of Brandenburg on the reverse, framed by feather plumes and military trophies, 3½ in. high, German, XVIIIth century; a cup, contracted and faceted at the base, on a circular foot, the bowl engraved and deeply carved with a Bacchanalian scene of cupids with a goat, 5½ in. high, German, later part of the XVIIth century, probably engraved by Gottfried Spiller; a tumbler, on three ball feet, coloured ruby, by Kunkel, the body carved in high relief with a scene of Bacchanalian children and a goat, 4 in. high, German, late XVIIth century, the decoration probably by Gottfried Spiller; a cup and cover, the cover surmounted by a tear-drop finial, engraved with the arms of France and the electorate of Metz, supported by angels and cupids on a ground of powdered ermine with the Orders of the Golden Fleece and Saint Esprit surmounted by a motto "Mont Joye Saint Denis," 14½ in. high, German, early XVIIIth century. This was probably made to commemorate the marriage of a Prince of the Royal House of France to a Princess of the Electoral House of Metz; a "Pass-Glass" of tapering form, decorated by spiral of stringing encircling the glass eleven times, the base formed as a cone inside the glass, 9½ in. high, German, late XVIth or early XVIIth century; a cylindrical beaker, the bowl enamelled white and green with the figures of a lady and gentleman in the formal gardens of a château bearing a German inscription and the date 1697, 9 in. high; a humpen, divided into two zones and enamelled in colours with the Emperor and six electors of the Holy Roman Empire, each with the respective coat of arms and the names of the electorates Trier, Colm, Mentz, Kreiser, Psaltz, Sachen, Brandeburg, dated 1614, 11½ in. high. This was made during the reign of Matthias (1557-1619), Emperor of the Holy Roman Empire, the fourth son of Maximilian II, he succeeded his



CUPS AND COVERS. German
(To be sold at Messrs. Christie, Manson & Woods on February 25th)

ART IN THE SALEROOM

brother, Rudolph II, in 1612; and a many-sided tumbler and cover, made of two sections of glass, one fitting accurately within the other, decorated with gold leaf between the two sections, engraved with figures at various pastimes on a tessellated pavement between a dentelled above and an acanthus foliage band below, 6 in. high, German, Early XVIIIth century. Among the English glass are a number of pieces from the collection of the late Joseph Bles, Esq., including a wine glass, with bowl and a tear in the stem and plain foot, circa 1700, 6½ in. high; a drinking glass, with bell bowl, on a very rare baluster stem with short space of early air twist, and domed foot, circa 1720, 7½ in. high. This is mentioned and illustrated in "Rare English Glasses of the XVIIth and XVIIIth Centuries," by Joseph Bles, Plate 94, p. 253; a pair of cordial glasses, the bucket bowls engraved with birds, flowers and foliage, on moulded pedestal stems, and plain circular feet, circa 1730, 6½ in. high; a set of five hunting glasses, circa 1750; a flat glass, the bowl engraved with the Jacobine rose and bud, oak leaf and "fiat" on drawn taper air twist stem and plain foot, circa 1750, 6½ in. high; and a wine glass, the straight-sided bowl engraved with a rose, two buds, thistle and "Success to the Society" on opaque twist stem and plain foot, circa 1760, 6 in. high.

BOOKS

Messrs. SOTHEBY & Co. are holding a sale of printed books, and a few manuscripts on February 3rd and 4th, which includes works by Sir James Barrie, "Sentimental Tommy," 1896; "Tommy and Grizel," 1900; first editions, buckram. S. T. Coleridge's "Remorse," a tragedy, first edition, some leaves a little stained, stiff marbled wrappers, 1813; S. Johnson, "A Miscellany of Poems by several Hands," published by J. Husbands, old half calf, joints cracked, Oxford, 1731, which contains a Latin translation of Pope's "Messiah," Johnson's first printed work, R. L. Stevenson's "A Child's Garden of Verses," first edition, original cloth, g.t. in case, 1885; Matthew Darly, "A Book of Caricatures," engraved throughout, title, 2LL. text, and 57 plates, half morocco, g.t.; Mary Darly (circa 1775), and Charles Dickens's "A Christmas Carol," first edition, four coloured plates by Leech, "Stave one" issue, title in red and blue, yellow end papers, original cloth, g.e., 1843. On February 17th, 18th and 19th SOTHEBY's hold another most important book sale, which includes Machsor (the Hebrew Prayer Book for the Festival Days of the Jewish Year), nine volumes, half calf, backs gilt,



GLASS AND BEAKERS. German
(To be sold at Messrs. Christie, Manson & Woods
on February 25th)

Amsterdam, 1792; and extensive and important series of thirty original letters and documents by Judge Jeffreys; Kelmscott Press, Syr Percyville of Gales, frontispiece by Burne-Jones, bound at end, illuminated initial and border of flowers and foliage in gold and colours on the first page of text, borders in gold and colours on every page, green morocco gilt, by the Doves Bindery; from the library of William Morris, February 16th, 1895; at the end is the inscription in gold, "Illuminated by Edmond G. Reuter, A.D. MDCCCXCV"; Edward Fitzgerald's "Agamemnon a Tragedy: taken from Æschylus," first edition, corrections in the author's hand on pages 11, 12, 19, 22, 37, 38, 52, 54, 56 and 59, original wrappers, 8vo. (privately printed, 1865); this work is exceedingly rare, no sale at auction seems to be recorded since 1911; and William Blake's "Visions of the Daughters of Albion," "The Eye sees More than the Heart Knows," eleven plates on 6LL.; printed in green and vividly painted in water-colour washes; bound by Douglas Cockerell (1904), in green morocco, line tooling on sides forming rectangular compartments, with circular ornaments in gold and red enamel at centre and corners, folio (14½ in. by 10 in.; 370 mm. by 265 mm); no watermarks; printed by William Blake, 1793 (see illustration).

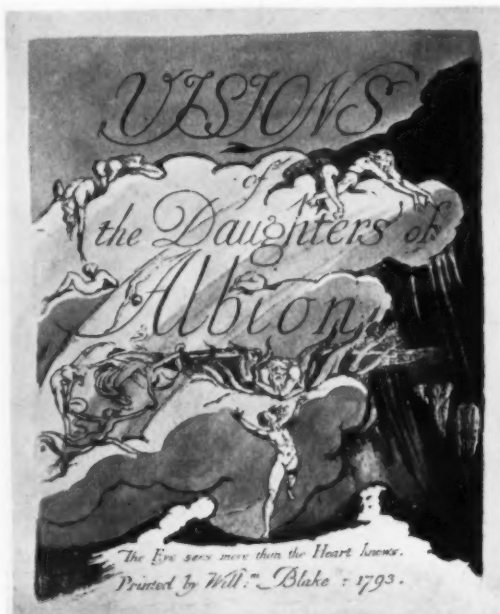
PERSIAN AND INDIAN MINIATURES AND MANUSCRIPTS

Messrs. SOTHEBY & Co. are holding an important sale of Persian and Indian works of art, the property of the late R. S. Greenshields, Esq., I.C.S. (retired), M.R.A.S., who was the translator of the Persian Poem "Ball and Polo Stick," and editor of "Dastur-I-Ushshag" ("The Book of Lovers"), on February 10th. Included are five manuscripts relating to polo, twelve miniatures of polo scenes, and a number of Persian miniatures in the portfolio, also a number of Indian miniatures and books.

The many important art sales held during December gave ample proof that the revival in the art world was not of a temporary character but a definite result of the improved conditions throughout the country. Fine furniture was selling even better than ever, silver of all periods found ready buyers, and the high prices realized for the great pictures showed clearly that the demand has returned for works of fine quality.

FURNITURE

At Messrs. CHRISTIE, MANSON & WOODS's sale on December 17th of works from various sources, a Chippendale mahogany tripod table, 29 in. wide, realized £52 10s.; a Sheraton mahogany cabinet, £168; a Chippendale mahogany wing bookcase, £52 10s.; a Queen Anne walnut stool, £26 5s.; an Old English mahogany torchère, with circular gallery top on column stem with cabriole legs and club feet, £265. On December 19th a William and Mary walnut arm-chair, with scroll arms and column supports to the back, fetched £48 6s.; a Sheraton mahogany semi-circular sideboard, fitted with three drawers and two cupboards, on square tapering legs, inlaid with satinwood lines and pateræ and a brass rail at the back, £50 8s.; a Queen Anne walnut upright secretaire, fitted with a drawer in the frieze, a fall-down front forming a secretaire, and with four



WILLIAM BLAKE'S "VISIONS OF THE
DAUGHTERS OF ALBION"
(To be sold by Messrs. Sotheby & Co. on February 19th)

drawers below, supported on bracket feet, £42; and a Flemish oak armoire, fitted with cupboards and drawers, the panels carved with figures, the cornice and friezes with scroll foliage, and the angles with fluted columns, £54 12s. At SOTHEBY'S sale of December 13th a rare pair of Hepplewhite mahogany bedside cupboards, in untouched condition, the bowed fronts enclosed by tambour shutters and each fitted with a drawer below, on slender circular turned legs, 1 ft. 3 in. wide, realized £37; a fine pair of XVIIIth-century mahogany dumb waiters of fine colour, £58; a rare pair of Hepplewhite mahogany service tables, each with shaped marble top, £135; a Louis XV kingwood bureau table, £90; a fine Louis XVI kingwood and parquetry *escritoire*, by Francois Antoine Reizell, £85; a fine Sheraton mahogany breakfront library bookcase, £92; and a pair of Chippendale mahogany lounge arm-chairs with upholsterer's backs and seats, £55. At their sale on December 19th and 20th, which realized a total of £3,944, a George I gilt wall mirror fetched £23; and a pair of XVIIIth-century mahogany bookcases, £135.



ENGLISH WINE GLASSES
(To be sold at Messrs. Christie, Manson & Woods
on February 25th)

POTTERY AND PORCELAIN

At Messrs. CHRISTIE, MANSON & WOODS's sale on December 17th, a pair of Bow figures of a girl and youth, playing a drum and zither, seated on tree-trunks, on rococo scroll and shell plinths decorated in colours, realized £36 15s.; a Worcester deep dish, 11½ in. in diameter, square seal mark in blue, £39 9s.; a Chinese egg-shell plate, Yung Chéng, £71 8s.; and a Bow jug, painted with flowers in blue on a white ground, £22 2s. At their rooms on December 19th, a pair of Ormolu candelabra of Louis XV design, with branches of three lights, mounted with porcelain figures of parrots and flowers, 13 in. high, realized £175 5s.; a Derbyshire spar vase of classical form, surmounted by a foliated cap, on a pedestal base, £31 10s.; and a pair of Chelsea figures of a girl and youth, before flowering arbours, on scroll and shell plinths decorated in colours and gold, £19 19s. At SOTHEBY'S sale on December 13th, a Worcester mug of cylindrical form, Wall period, realized £15 10s.; a decorative Paris dessert service, by Feullet, Rue de la Paix, £50; a Pinxton tea service, £17; a set of three Swansea vases, £34; and a bowl brilliantly enamelled in *famille rose*, Ch'ien Lung, £29. At their rooms on December 19th and 20th, a rare Whieldon figure of a recumbent horse with dappled manganese markings, £34; this interesting model resembles others in porcelain, cf. Trans. E.P.C., Vol. 2, p. 45, MacAlister, and Trans. E.C.C., Vol. 1, pl. 10; a decorative Dutch polychrome Delft jar, mark A.P.K., Pijnacker group, £26; and a fine Rockingham dessert service, comprising four centre dishes in two sizes, four lower dishes, and eighteen plates, £35. At Messrs. PUTTICK AND SIMPSON'S rooms on November 22nd, a pair of old Delft vases realized 50 gs., a vase, modelled with Taoist immortals among clouds, Ming, 21 gs., and a Chun yao small bowl, splashed with sang de bœuf and blue on blue ground, Sung, 3½ in. in diameter, 75 gs. At their sale on December 6th, an old Dresden vase and cover, 15 in. high, fetched 30 gs.; a pair of old Dresden figures of boys, Spring and Autumn, 25 gs.; and a pair of saucers, enamelled with peony plants and magnolia trees and rocks on black ground, the reverses green, *famille noire*, K'ang-shi, 6½ in. diameter, 200 gs. On December 13th, at

their rooms, a bowl, fluted and enamelled with kyilins, deer and birds under trees, in panels, *famille verte*, K'ang-hsi, 8½ in. in diameter, realized 58 gs.; and a pair of saucer dishes, *famille verte*, K'ang hsi, 10½ in. in diameter, 48 gs.

SILVER

At MESSRS. CHRISTIE, MANSON & WOODS's sale of Old English silver on December 18th, a William and Mary plain circular cupping bowl, with flat pierced handle, 4 in. diameter, by Jonah Kirk, 1694, fetched £39 7s. 6d.; a Charles II plain circular cupping bowl, with flat pierced handle, pricked with initials and the date 1685, 5½ in. diameter, 1684, maker's mark E. G., a mullet above and below, £60 9s.; four table candlesticks, 12 in. high, by John Watson & Co., Sheffield, 1782 and 1783, with two plated candelabra branches, each for two lights, with an urn in the centre, £55; a two-handled cup and cover, on circular foot, 15 in. high, 1772, engraved with the crowned initials of King Louis Philippe, mounted on an ebony plinth, inset with plaques of silver engraved with the arms of King Louis Philippe, the City of London, Sir James Duke, and the inscription "Le Roi Louis Philippe au Lord Major de la Cité de Londres, Sir James Duke, M.P., Souvenir du 23 Août, 1849," £28; and a pair of German altar candlesticks by Johann Georg Atzwanger, Augsburg, late XVIIth century (weight 99 oz.), £35. At SOTHEBY'S sale of silver on December 12th, a series of six early English spoons, of different types, all with additions to the tops and re-gilt, comprising London 1598, 1629, 1652, 1674 and two provincial, one with the T mark, ascribed to Truro, realized £50; an early York seal top spoon, with hexagonal baluster top, by Robert Gylmyn, circa 1560, £26; this is the first maker recorded for York; his mark is found on a seal-top spoon in the Jackson Collection of the year 1562, the earliest known York date letter. A small collection of antique Jewish silver, comprising two silver breastplates embossed with Hebrew inscriptions; a parchment scroll of the Book of Esther, in silver case; two scroll cases in filigree work; four silver pointers; four silver spice boxes, Habbalah; and a silver dish of filigree work, inset with coins, £26; a very rare model of a man-of-war, with guns on three decks, showing at each porthole, smaller guns and figures working them can be seen on the main deck, the ship has three masts and is fully rigged, flags are flying, XVIth century, £65; six three-pronged dessert forks of plain design, three London, 1726, and three 1737, £20 5s. (66s. an ounce); a Queen Anne Tankard, plain except for coat-of-arms, etc., the cover flat with moulded borders, scroll handle on moulded base, by John Wisdom, London, 1707, £40 8s. 3d.



ENGLISH WINE GLASSES
(To be sold at Messrs. Christie, Manson & Woods
on February 25th)

(26s. 6d. an ounce); a fine Irish salver, maker's mark C. F. (? C. Fox), Dublin, 1773, engraved with the arms of Lord Massy, £60 9s. 4d. (11s. 3d. an ounce); and a very fine service of forty-eight dinner plates, plain except for crests, with borders divided in five foliated segments, with gadroon edges, by Andrew Fogelberg, and (possibly) Joh Kentish, London, 1774 and 1775, £332 7s. 8d. (8s. 2d. an ounce). The arms on one side are those of the last Viscount Bulkeley, and on the other, Williams-Bulkeley. The total for the day's sale was £3,050. At their sale on December 19th, a pair of rare William III Scottish candlesticks by James Penman, Edinburgh, 1695, realized £48; James Penman was one of the most distinguished Edinburgh silver-smiths of his time, Assay Master 1696-1706; a large salver,

ART IN THE SALEROOM



SCENE FROM THE INFANCY OF A HERO

P. B. Tiepolo

(To be sold at Messrs. Sotheby & Co.'s rooms late in February)

circular, plain, except for reeded edge, and bearing the following inscription: "Exeter 9th October 1802. At a Meeting of the Principal inhabitants of the City of Exeter, together with the Nobility and Gentry of its vicinity; this piece of capital plate was presented to Thomas Floud, Esqr., the late Major . . ." London, 1802, £46 os. 3d.; a rare Exeter lion sejant spoon, by Jasper Radcliffe, early XVIIIth century, marked with the X crowned in the bowl, and the initials I. R., and the name Radcliffe on the stem, £42; and a pair of George I trencher salt cellars, of plain octagonal form, gilt lined, London, 1722, £26 17s. 6d. (125s. an ounce).

PICTURES

A Messrs. CHRISTIE, MANSON & WOODS's sale of pictures on December 16th, £102 18s. was paid for a Birket Foster "Two Children Gathering Bracken in a Wood"; £48 6s. for a William Shayer, Sen., "A Peasant Girl with Cattle at a Trough"; and £84 for a W. Woutner "Marjana." At their sale on December 20th, a Copley Fielding, 1848, "A View Looking over Loch Rannock to Ben Shiehallion," realized £75 12s.; a Patrick Nasmyth "A Farmstead: A sandy road by a river with trees near some farm buildings," £231; a William Shayer, Sen., "Setting Out for Market," £341 5s.; a James Stark "A Woody Landscape," £294; a J. B. C. Corot "Le Petit Chaville," £441; and a Frans Hals "Two Fisher Boys" (see illustration), £2,940. At SOTHEBY's sale on December 18th, a A. Cuyp portrait of a young lady as Diana, signed and dated 1651, realized £245; an L. F. Abbott "Portrait of Alexander Lord Bridport, K.B., Vice-Admiral of England," £125; and a James Ward, R.A. "Conversation Piece: Portrait Group of Michael Bryan, the Connoisseur and Author, his Wife and Five Children," £150; Michael Bryan (1757-1821), connoisseur and author of "The Biographical and Critical Dictionary of Painters and Engravers," (first published in 1813, 1816), married in 1784 the Hon. Juliana Talbot, sister of the fifteenth Earl of Shrewsbury.

CLOCKS AND BAROMETERS

At Messrs. CHRISTIE, MANSON & WOODS's sale on December 17th, a William and Mary bracket clock by Thomas Tompion, signed Thos. Tompion, London, fecit, realized £273, and a

William and Mary long case clock, 6 ft. 7 in. high, realized £30 9s. On December 19th, at their rooms, a Sheraton balloon bracket clock, the movement by William Vale, London, fetched £35 14s. At SOTHEBY's sale of December 19th and 20th a portable barometer, inscribed "Dan. Quare Invt. et Fecit London," with silvered register dial contained in a pierced and engraved brass casing, fetched £85.

NEEDLEWORK AND TAPESTRIES

At CHRISTIE, MANSON & WOODS' on December 17th a set of six panels of Beauvais tapestry, finely woven in colours with Boucher subjects of children, emblematic of gardening, dancing, woodcutting, fishing and the drama, XVIIIth century, realized £189; a panel of Aubusson tapestry, woven with the Choice of Paris, a composition of Minerva, Juno and Venus, with their attributes, and Paris holding the golden apple, attended by Cupid, XVIIth century, £81 18s.; and a part of a panel of Flemish tapestry, woven with figures in the formal gardens of a chateau, XVIIth century, £32 11s. At SOTHEBY's on December 13th a fine Persian carpet realized £44; an Indian carpet £68; an antique Kouba carpet £56; and a fine Gobelin's tapestry, "Le Roi," from "Les Anciennes Indes" Series, woven by Jan Jans, the younger, after cartoons by Desportes, £145. The series of "The Old Indes" was first produced at the Gobelins about 1690; the present panel is Number 6 of the series, the subject being illustrated at Heinrich Göbel, Plate 120. At their sale on December 19th and 20th three upright needlework panels with figure subjects emblematic of Europe, America and Asia, worked in colours in "gros" and "petit point," fetched £50; a Herez silk rug of fine quality, £64; and a rare antique Oushak rug, XVIth century to XVIIth century, £58; an almost exactly similar rug is in the Kaiser-Friedrich Museum, Berlin.

MUSICAL INSTRUMENTS

At SOTHEBY's on December 13th a very rare antique clavichord, by J. A. Hass, Hamburg, 1763, which was restored by Arnold Dolmetsch in 1895, fetched £53; and a fine double-manual harpsichord, by Jacob and Abraham Kirkman, 1787, £68. At PUTTICK & SIMPSON's on December 12th a violoncello, by William Forster, Senr., realized £40; a violoncello, by Jean Baptiste Vuillaume, Paris, bearing label, a fine and characteristic example of the maker, £60; a violin, by David Tecchler, Rome, 1733, £74; and a violin, by Joannes Baptista Guadagnin, Turin, 1786, £480.



TWO FISHER BOYS. 27½ in. by 27½ in. Frans Hals
Sold at Messrs. Christie, Manson & Woods on December 20th
for £2,940

HERALDIC ENQUIRIES

REPLIES by SIR ALGERNON TUDOR-CRAIG, K.B.E., F.S.A.

Readers who may wish to identify British Armorial Bearings on Portraits, Plate, or China in their possession, should send a full description and a Photograph or drawing, or, in the case of silver, a careful rubbing. IN NO CASE MUST THE ORIGINAL ARTICLE BE SENT. No charge is made for replies, which will be inserted as soon as possible in "Apollo."

B. 63. ARMS ON LIVERPOOL WARE TRANSFER MUG.—Arms : Sable, a chevron between three castles argent. Crest : An arm proper, the hand grasping a trowel. Mottoes : 1. Amor honor et justitia. 2. Sit lux et lux fuit. . . .

These were practically the arms granted 12 Edw. IV, 1472, to the Worshipful Company of Masons, one of the operative London Guilds. From 1723 to 1813, however, they were used by the Grand Lodge of Freemasons (Moderns), which accounts for their being shown on the Liverpool Masonic Mug.

B. 64. ARMS ON REPRODUCTION OF PAIR OF OLD SILVER FIRE DOGS, 1650-90.—Arms : Argent, three cinquefoils sable, Sebright ; impaling : Per chevron sable and argent three elephants' heads counterchanged, Saunders. Sir Howard Sebright, 3rd Baronet, married by special licence 24 March, 1687-8, Anne, daughter and heir of Thomas Saunders of Beechwood, co. Hertford, and died 25 December, 1718.

B. 65. CREST ON SIGNET RING.—Crest : A forearm grasping a dagger erect.

This Crest is used by so many families that it is regretted that it is not possible to identify it as belonging to any one in particular.



B. 66. ARMS ON PAIR OF SILVER WINE COOLERS, 1809.—Arms : Paly of six or and sable a bend counterchanged. Crest : Out of a ducal coronet or two staves with pennons flying to the dexter side, the dexter gold, the sinister sable. These are the Armorial Bearings of Calvert, as used by the Lords Baltimore, Governors of Maryland.

B. 67. ARMS ON SILVER MUG, dated 1774.—Arms : A lion rampant proper against a tree vert, all on a base azure. Crest : A lion as in the Arms. Supporters : On either side a lion rampant.

These would appear to be intended for the Armorial Bearings of Peer of Friedberg, Bavaria.

B. 68. 1. ARMS ON SILVER DISH, 1756.—Arms : Barry of six argent and azure, Grey ; impaling : Argent, three boars' heads couped and erect sable, Booth. Supporters : Two unicorns ermine, armed, maned, tufted and unguled or. Motto : A ma puissance. The whole surmounted by an Earl's coronet. Harry 4th Earl of Stamford born 18 June, 1715 ; married 1736 Lady Mary Booth, only daughter and heiress of George, last Earl of Warrington. She died 10 December, 1772 ; he died 24 June, 1768.

2. CREST ON SILVER SAUCER.—Crest : An unicorn rampant ermine in front of a sun in splendour.

This Crest was used by the Earls of Stamford.

3. ARMS ON CHIPPENDALE SILVER SALVER, 1737.—Arms : Azure, three chevronels ermine between three swans, wings elevated, argent.

This exact coat cannot be found. It was probably used by a branch of the family of Swan, though the usual coat of this family has only one chevron.



B. 69. ARMS ON CARVED OAK CARTOUCHE.—Arms : Chequy argent and sable, on a bend gules an eagle's head erased between two martlets ; impaling : Azure, a chevron between three lions' heads erased. These are probably intended for the Arms of Partridge, impaling Windham, both of co. Norfolk.

B. 70. DESIGN ENAMELLED IN COLOUR ON TEA CUP.

As the drawing enclosed is not a Coat of Arms, it is regretted that there is nothing to identify it by. The cup was possibly part of a marriage service judging from the clasped hands.



Mr. and Mrs. BROWN OF TUNSTALL

By THOMAS GAINSBOROUGH

About 1754-1755

Canvas, 83.8 cm. x 140.9 cm.

In the collection of Sir Philip Sassoon, Bart.

GAINSBOROUGH AND THE GAINSBOROUGH EXHIBITION AT 45, PARK LANE

I. GAINSBOROUGH—BY THE EDITOR

SOMETIMES many of us who wield the critic's pen must inevitably wish that we had been born in another century, more particularly, perhaps, the age of Sir Thomas Browne, when the composition of sentences was only to be compared for exquisiteness with the activities of a *chef-de-cuisine*, or the age of Dr. Johnson when, according to the temperament of the speaker, words were used for punch or thrust or sentimental caress.

How one would desire to begin, for example, as did Reynolds's champion in the *London Courant* of 1781—according to the invaluable Whitley¹—namely:

"As now every man who can escape with a shilling from the taxes may be a connoisseur, thousands will exercise their criticisms on the mute victims of—Park Lane. Some of them will, undoubtedly, oblige the public with their remarks and to these I take the liberty of offering some salutary advice . . ." with the exception of the words Park Lane for Somerset House, this is a verbatim copy of the opening of an attack on Gainsborough's champion, Sir Henry Bate Dudley, erstwhile the Rev. Henry Bate—"the Fighting Parson"—whose fine portrait is in this show. The "salutary advice" I make so bold as to give is twofold, as will be seen, but I must expressly disclaim any intention to



A LADY SEATED IN A PARK Ipswich Period
Lent by the Rt. Honble. the Lord Brocket

intrude upon the preserves of the expert who is concerned more with the science of art than with its effects.

As we wander round these quiet rooms admiring the "mute victims" as "works of art," and therefore as something raised far above the vulgar interests of life, and its *chronique scandaleuse*, we are apt to forget that the bewigged and powdered gentlemen and the pannier-skirted ladies are not—as we seem to see them: in "fancy dress"—although many of Reynolds's ladies were, to please him and his theories—but wearing their ordinary clothes. Moreover, many of Gainsborough's as of

Reynolds's, most famous sitters were often rakes and demi-reps, so that picture exhibitions were made interesting to the visitors to a great extent because the private lives of "the Nobility and Gentry" were public property. This, of course, explains why the picture exhibitions of the time were always successful, and also why "landscapes" did not sell. You cannot very well detect an "intrigue" of an oak with an elm, or a cabal between the clouds and the sea, only the relation of Man to Nature is sempiternally a problem of divorce.

There is, of course, a good deal of art criticism, and Gainsborough has his friends or his enemies precisely because certain technical and æsthetical qualities were so obvious in his work. Nevertheless, one is surprised that this art criticism really amounts to no more than

¹ "Thomas Gainsborough." By William T. Whitley. (Smith, Elder & Co.; 1915.)

the question of truth to nature, not only in his portraits, but in his landscapes also. Thus, for example, Gainsborough himself writes in a letter to Lord Dartmouth²: "For my part I have that regard for truth that I hold the finest invention as a mere slave in comparison, and believe I shall remain an ignorant fellow to the end of my days, because I never could have patience to read poetical impossibilities, the very food of a painter, especially if he intends to be knighted in this land of roast beef, so well do serious people love froth." Before commenting on this, an opinion of Horace Walpole's may be cited³: "Gainsborough," he

writes, "has two pieces, with land and sea so free, so natural, that one steps back for fear of being splashed." This criticism is a parallel to Fuseli's appreciation of Constable: "I like de landscapes of Constable, he is always picturesque, of a fine colour, and de lights always in de right places, but he makes me call for my great coat and umbrella."

Now, if the twentieth century has made any progress in the proper appreciation of art, it originates in our conviction that if by "truth" is meant truth to nature, or in other words a careful respect of fact as contrasted with fiction—and this is what Gainsborough means by it here—then this worship of this truth is quite irrelevant.

In point of fact, Gainsborough's pre-eminence as a master of the English school lies precisely in his achievement of pictorial invention. Whereas in Reynolds's case whatever pictorial invention there was was due in the main to coldly reasoned theory and attempted re-discovery of *truths* known to the ancients and the Renaissance masters, but since forgotten,

² See Willey, p. 75.

³ *loc. cit.*, 176.



MRS. HILL, wife of Rev. Henry Hill, D.D., of Caius College, Cambridge. About 1758-1795
Lent by P. Malcolm Stewart, Esq.

Gainsborough's inventions were natural, instinctive. He loved blue to excess, so that it appeared not only often in the dresses worn by the women, but as an undertone of all his painting. That, no doubt, he could not help. What he could help, however, was his gradual and systematic introduction of what one might call the calligraphy of his brush stroke. He was an impressionist long before impressionism; he painted "standing"—as old writers often remark, *i.e.*, not seated—and at the same distance from his canvas as from his sitter—so that he is said to have used 6 ft. long handles to his brushes. The

"calligraphy" is due to the wielding of such unwieldy instruments; but the point is that he used this same calligraphy in the later landscape drawings and paintings where he was not dependent on nature or the sitter before his eyes or on six-foot brushes.

But Gainsborough was even more "inventive" than that. Though he assures Lord Dartmouth that he regards Truth as paramount, he years before used to "fake" his landscapes from bits of wood and artificial "gardens," and, even in later life, sometimes paints the figures in his landscapes from dolls, thus anticipating Cézanne, who also preferred artificial flowers to real ones.

The point here, of course, is that Gainsborough saw his pictures as works of art, rather than as imitations of nature; and although he connects the word truth, in the above quoted passage, with a polemic against "the ridiculous use of fancy dress," the Truth he worships lies in the consistency of the picture with its own terms. All Gainsborough's later landscapes, *i.e.*, after the Ipswich period, represent a gradual recession from nature in favour of this truth. For example, he no longer

GAINSBOROUGH AND THE GAINSBOROUGH EXHIBITION



SEBASTIAN BACH.
"THOMAS GAINSBOROUGH."
1727-1788.

"SEBASTIAN BACH,"
Lent by the Lord Hillingdon



A COTTAGE AMONG TREES

Charcoal and Water-colours, Varnished

Lent by J. Leslie Wright, Esq.

imitates foliage, he suggests it, and thus makes his picture an unity. So likewise all his portrait painting develops in the direction of even completer synthesis. There is ample evidence that he knew and admired the "Old Masters," but, unlike Reynolds and like Constable, he came more and more to rely on his own inner convictions, or rather feelings, and these were not without limitations. As visitors to this exhibition will see that he is constitutionally out of sympathy with dominant red; he gets little out of yellow or green, but everything out of blue and the faint purple of pearly iridescence. He is, on the whole, out of sympathy with linear rhythm, which even Romney found easier to achieve than his greater rivals Reynolds or Gainsborough. What, however, distinguishes him and places him at the head of his contemporaries is his extraordinary psychological insight, which enabled him to give his sensitive qualities as a painter that find excellence which

raises genius above the talent of the technician. It is probably this quality in Gainsborough's art which made Constable say: "As we look at his pictures we find tears in our eyes, and know not what brings them." Of course, we of to-day do not find tears in our eyes on such occasions. It may, in fact, be doubted whether any painter now has it in his power to move us to tears—ironical laughter is more in our line—but he must, indeed, be insensitive who cannot feel, in contemplating most of Gainsborough's work, the thrill that comes from a complete and charming personality.

Now, this sensation is rare, especially in the British School, nor is it in any case a purely æsthetical one. Hogarth imparts it, though, except in the "Shrimp Girl" and in his own portrait with the dog, one has to discover it in the details of his anecdotal paintings rather than in their ensemble. Blake imparts it strongly.



LANDSCAPE, "THE COTTAGE DOOR" Painted about 1786
Lent by the Lord Tolleremache

Many writers have dwelt on the sad aspect of Gainsborough's art, but it seems difficult for us to-day to see anything melancholic in it. The probable cause of the supposedly sad feeling is his preference for "the blues"—the "Blue Boy," often spoken of as if it were his only blue picture, is supposed to have been painted to explode a theory propounded by Reynolds, but it is clear that Reynolds was not thinking of his rival, nor his rival of him. Blue—the most reticent and retiring of all colours—is bound to deprive forms of their solidity, is bound to suggest moonlight—I had nearly written moonshine—and romanticism. The age was sentimental, but the only picture in which Gainsborough really becomes sentimental, and, if one may say, also ridiculous, is his "Garrick" included in this exhibition—and this painting contains a dominant red.

Gainsborough regarded himself as a tradesman (except in his landscapes), and admitted that he would do all he could to please his sitter; he also admittedly painted sometimes in his "best manner," which consequently implies a second-best and, perhaps, even lower grades of excellence. His early portraiture is disarming in its naïve charm, but the man who could paint

such a thing as—in this exhibition—the so-called "Sebastian Bach" and "The Morning Walk" was second to none of even the greatest portrait painters.

Of Gainsborough as a landscapist, a French writer, Louis Réau, in his latest volume of his great *Histoire universelle des Arts*¹: "Il a toujours su dégager de la nature des mélodies latentes qu'il transmet subtilement dans son langage de peintre musicien." This musical quality which marks also, and even more obviously, Blake's art, raises Gainsborough to the level of this genius. They both showed occasional weaknesses in "drawing," Gainsborough even in design—"The Marsham Family" here in this exhibition is a glaring example—nevertheless, as Blake's linear rhythm may be compared to Bach, so we may perhaps justly compare the tonal "blues" of Debussy² to those of Gainsborough. Whether, in so doing, we are rating the former too high or the latter too low, must be left for the reader to decide.

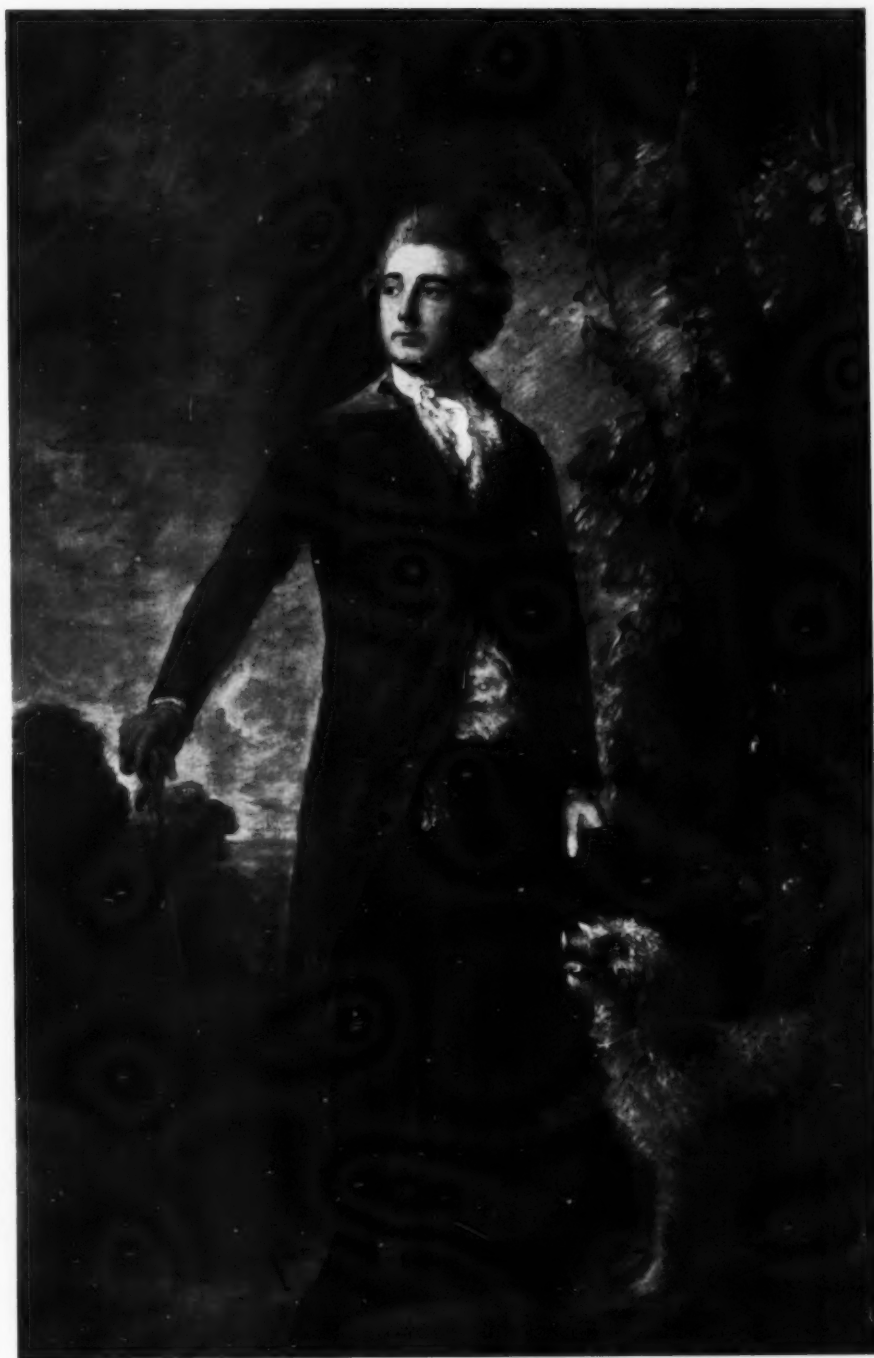
¹ Paris, Armand Collins, 1936.

² I find, on reference to Mr. R. H. Wilenski's article in this magazine on the Gainsborough Bicentenary Exhibition of 1927, that he, too, compares Gainsborough to Debussy. As I arrived at this comparison independently, it seems to me sufficiently significant to let my words stand.



DRINKSTONE PARK
Lent by Kenneth Clark, Esq.

GAINSBOROUGH AND THE GAINSBOROUGH EXHIBITION



THE REV. SIR HENRY BATE-DUDLEY, BT. Exhibited R.A. 1780
Lent by the Baroness Burton

II. THE EXHIBITION—BY R. R. TATLOCK



THE WOODMAN
Lent by Sir Charles Holmes

IT is exactly ten years ago since a little group of enthusiasts resident in London seriously settled down to consider how the bicentenary of Gainsborough's birth should be celebrated. The result was the great memorial exhibition at Ipswich in the following year.

The exhibition at 45, Park Lane, differs not in quality but in purpose from that of 1927. At Ipswich we saw Gainsborough as a member of an æsthetic or spiritual fraternity, including Wynants, Rubens, Ruysdael, Van Dyck, Lely and Reynolds. We saw him at once as a descendant and as a procreator—think of Sickert. In this respect, the Ipswich exhibition was unique.

It has been said that Sir Philip Sassoon's exhibition is the first to be devoted exclusively to the painter's work. This is not quite accurate. But other Gainsborough exhibitions have consisted for the most part of what are called celebrated paintings. Which is to say, paintings that, for one reason or another, usually quite irrelevant, "caught on," and were therefore automatically recorded in history.

Sir Philip Sassoon has succeeded in introducing us to Gainsborough without particular reference to his niche in art history, and without any idea of his position in society. We are invited, and the invitation is welcomed by everybody, to see Gainsborough not as an



WILLIAM POYNTZ OF MIDGHAM and his dog "Amber"
Lent by the Earl Spencer

historical or Society figure, but to visualize him steadily and as a whole, to see him as he really was, not as what he aspired to be, not as he seemed in the eyes of his contemporaries; not even as he appears through the spectacles of the modern exclaimant.

Gainsborough's complex character may, perhaps, best be traced through his drawings, but it is the paintings which will inevitably attract most attention. Through them he, as it were, unfolds himself most completely. Sudbury, Ipswich, Bath, London: these are the four periods during which he expressed himself, and all are represented in beautiful balance at Park Lane.

What Gainsborough thought, felt and painted as a youth is, perhaps, indicated most aptly by the indescribably beautiful "Robert Andrews and his Wife" (93). Yet that painting is less forceful than the "Portrait of Mr.

Plampin" (89), the property of Mr. P. M. Turner, whose contribution to the study of Gainsborough is surpassed only by that of Sir Charles Holmes.

When we come to the Bath period, the problem is complicated because of two circumstances. Gainsborough was then confronted for the first time with London celebrities. And reacting from continual contact with them, he had recourse to his early sketch books filled to the brim with shorthand notes of episodes in Nature. Spring, Summer, Autumn and Winter in every aspect had been recorded year after year and Gainsborough had jotted down with the diligence and insight of a naturalist everything he saw.

If we wish to see how the artist, as a stylist, reconciled his sketch book with his sitters, we have only to look at "The Hon. Edward Bouverie" (103) from Lord Radnor's collection. The growth of trees, the impulse of early flowers and plants, the vivacity and character of every growing thing are re-expressed in the thrilling brushwork of the silk and lace and hair. To Gainsborough this young sitter was as fresh and delicious as the very grass had been in the Sudbury fields and lanes.

Though an introduction to Gainsborough in London is almost equivalent to an introduction to London society, still Gainsborough, the man, was uneasy in the metropolis. He was never really at home in London. In this respect he was almost ludicrously like Goldsmith. Both were out of their element, and both inadequately recognised for the geniuses which they were. And yet both held their own as in Gainsborough's case, the magnificent "Morning Walk" (11) amply testifies.

That Thomas Gainsborough was less significant as a man than as an artist is made sufficiently clear by Sir Charles Holmes's "The Woodman" (28), which is a small replica of a picture destroyed by fire. Regarded purely and simply as a piece of painting, this picture appeals at once in the technical sense. Although it was painted only a year before the painter's death, the handling is as brilliant as ever. Some observers may even be justified in feeling that the drawing of the foliage and the clothing is too vivid—too like some of the flashy works from the overloaded brushes of those associated with Magnasco. But the old power of expression remains.



Fig. II. THE DESCENT OF THE HOLY SPIRIT TO THE APOSTLES
 Novgorod School. Late XVth century (Zolotnitsky Collection)
 (Zolotnitsky Photo)

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RUSSIAN ICON PAINTING

BY TAMARA TALBOT RICE

THE more general public is apt to think of icons as specimens of a formal and decadent art, devoid of historical traditions and an ancient origin, which flourished in Russia and in Greece during the later Middle Ages. Yet the history of icons, beginning as it does in the early days of the Roman Empire and ending with the XIXth century, is not only longer, but perhaps no less significant than the history of any other branch of painting.

In their earliest form icons are related to the tomb portraits of Roman Egypt, executed in pigments laid on wood and gesso. In the later phase of their history they are represented by those vivid, gaudy pictures of saints, which decorate Orthodox churches and houses at the present day. Though most people interested in the Near East are acquainted with both these aspects of the icon, few outside Russia, Greece and the Balkans are familiar with its history and its character during the intervening period.

It was during the first centuries of early Christianity that the Græco-Roman portraits of the dead developed into a definitely Christian form of painting. From the first they met with opposition, for the Fathers of the newly-growing religion, followed in the steps of Xenophontes and Heraclitus, who in 600 B.C. had been opposed to anthropomorphism, and in those of the Semites, who decried idolatry, and set themselves against religious representational art. Even before the iconoclast movement we find St. Clement of Alexandria,

who died in 216 A.D., preaching against icons. In his "Discourses to the Gentiles," iv, 62, such admonitions are frequent, but perhaps the most definite one is to be found in Decalogue 4, Exode, xx, 4, when he says: "You shall not make carved images nor any other figure of

all who are above in heaven and down below upon earth, nor even of all those, who are in the water below the earth."

Regardless of this opposition, icons continued to be produced and worshipped in Byzantium, although it was only after Diocletian's unsuccessful attempt to crush Christianity had led to its recognition as the Empire's religion (at Nicea in 315) that Christian representational art gained the sanction of the church and crown. This legalising of the art created a curiously tense situation in the state, causing an immense impetus in the production of all religious objects. The thoughts and interests of the

entire capital of Byzantium were thus brought to focus upon church art, and consequently the real and the spiritual life of the inhabitants became so intense that by the VIIth century icons were worshipped in so exaggerated and fanatical a manner that it aroused the enmity of all those who disapproved of emotional excesses of any kind. Instead of being merely honoured and adored as representations of saints and of holy men, they were now almost invested with the attributes of idols, and not infrequently the wood of icons was mixed and drunk with the wine of the Eucharist,



Fig. I. OUR LADY OF VLADIMIR. Byzantine painting. XIIth century (At Vladimir)



Fig. III. OUR LADY'S TENDERNESS. Early XVth century (Zolotnitsky Collection)
(Zolotnitsky photo)

their paint was consumed as a cure against illness, and numerous other ceremonies of a similar kind were frequently performed. Such extravagance roused animosity, and led to the iconoclast movement, which aimed at destroying Christian representational art in all its forms.

Fear of iconoclast success prompted many members of the intellectual class, as well as a large number of the clergy and the icon painters, to fight against these non-representational doctrines, which already ruled the whole of Islam and were now gaining adherence in Byzantium. The movement also met with opposition from the courtiers, who, accustomed

as they were to the somewhat Oriental splendour and magnificence of the brilliant court of the Holy Roman Empire of the East, could find no satisfaction in the impersonality of non-representational art. Neither could the wealthy merchants, whose hands fingered the rich silks of Alexandria, and whose eyes found delight in the vitality of Sasanian metalwork and in the delicately outlined products from China, understand a school which—like that of the moderns of to-day—eschewed relative realism, preaching instead the symbolism of ideas. Many of the country clergy favoured icons on educational grounds, and the populace, to whom non-representational art was meaningless, on sentimental ones. It is consequently not surprising that the iconoclasts became powerless against such opposition, and that icons were again officially recognized in the VIIIth century.

The iconoclast age and the centuries which preceded it are known as the "dark period" in the history of icon painting. The iconoclasts, however, served a useful purpose. Throughout their rule many of the leading artists of Byzantium fled the Empire to settle in Italy and in the Caucasus and the Balkans, spreading the traditions and artistic heritage of Byzantium throughout these states. Furthermore, it is entirely due to the iconoclasts that icons, once reinstated, were no longer the objects of hysterical adoration, and that there dawned both a saner era of religious worship, and one in which religious works of art were produced as much for their artistic value as

RUSSIAN ICON PAINTING



Fig. IV. OUR LADY'S TENDERNESS. Moscow School
Circa 1600
(In the possession of the Author)

for their religious import. As a result by the XIth century we see icons appearing as the finest and most elaborate of religious arts, only equalled in importance in the European products of the Renaissance. During the Middle Ages, too, the icon not only developed on its own; its form and system also influenced the whole of European art, marking it with that ineffaceable stamp which any who have studied the primitive paintings of Italy cannot fail to recognize. In the east the influence of icons was powerful and widespread, and icon painting was the national art all over Greece, Armenia, Georgia and Russia. Here the icons of Novgorod, Suzdal, and Pskov testify to the power and worth of the art. In the west icons spread into Italy and Spain, and they so impressed the artists of the day that the works of the greatest of them—Giotto, Duccio and El Greco, to name but three—are saturated in the traditions of Byzantium. Even in the Balkans it was the work of the Byzantine school which set the standard of painting, and which gave to the region the only form of art which it possesses.

Icons first began to appear in Russia in the Xth century, either directly from Byzantium

by way of the Black Sea, or through the Caucasus. With the exception of a very few panels actually executed in Kiev, for the most part by Greek craftsmen, the early icons were the work of Byzantine artists actually living in the Empire. One of the most famous and finest of these imported icons is that known as "Our Lady of Vladimir" (Fig. I). It is one of the most outstanding of Byzantine pictures, and was painted at Constantinople in the XIIth century. It was soon after taken to Russia, and has ever since been venerated by the Novgorodians on account of its protective powers. It even on one occasion saved the city from destruction, for when the invading Tartar hordes of Tamerlane threatened Novgorod in 1395, Prince Basil Dmitrievich called upon the metropolitan Cyprian to raise up the icon before the enemy. Their advance was stayed as a result, and Novgorod never became subject to the Mongol domination which arrested the development of art in the rest of Russia for at least a century.

Notwithstanding the foreign origin of the earliest icons, the paintings proved to be in such sympathy with the religious and artistic sentiments of the Russians that, after the fall of Byzantium, and regardless of the Mongol invasion of Russia, they came to form the most important branch of Russian art. Icon production became widespread throughout the country, and panels remarkable both for their beauty as well as for the light they throw on the history of the art, were produced in Russia till the end of the XVIIth century.

The first examples of icons of actual Russian workmanship date from the XIth and XIIth centuries and come from Kiev. These icons still reveal a strong Byzantine influence, but this influence is no longer so clearly to be felt in the XIIIth century, and, in the XIVth century, national characteristics came to the fore, predominating in the essentially Russian icons from Novgorod, Tver and Souzdal. They give a clear indication of the high standard to which the art was to reach in the XVth century when, fully developed, it flourished primarily in Novgorod and Pskov, though as well in Souzdal, Moscow, Tver and the north.

"The Descent of the Holy Spirit to the Apostles" (Fig. II), is a superb example of the work of the splendid Novgorodian school. Dating from the late XVth century, it displays

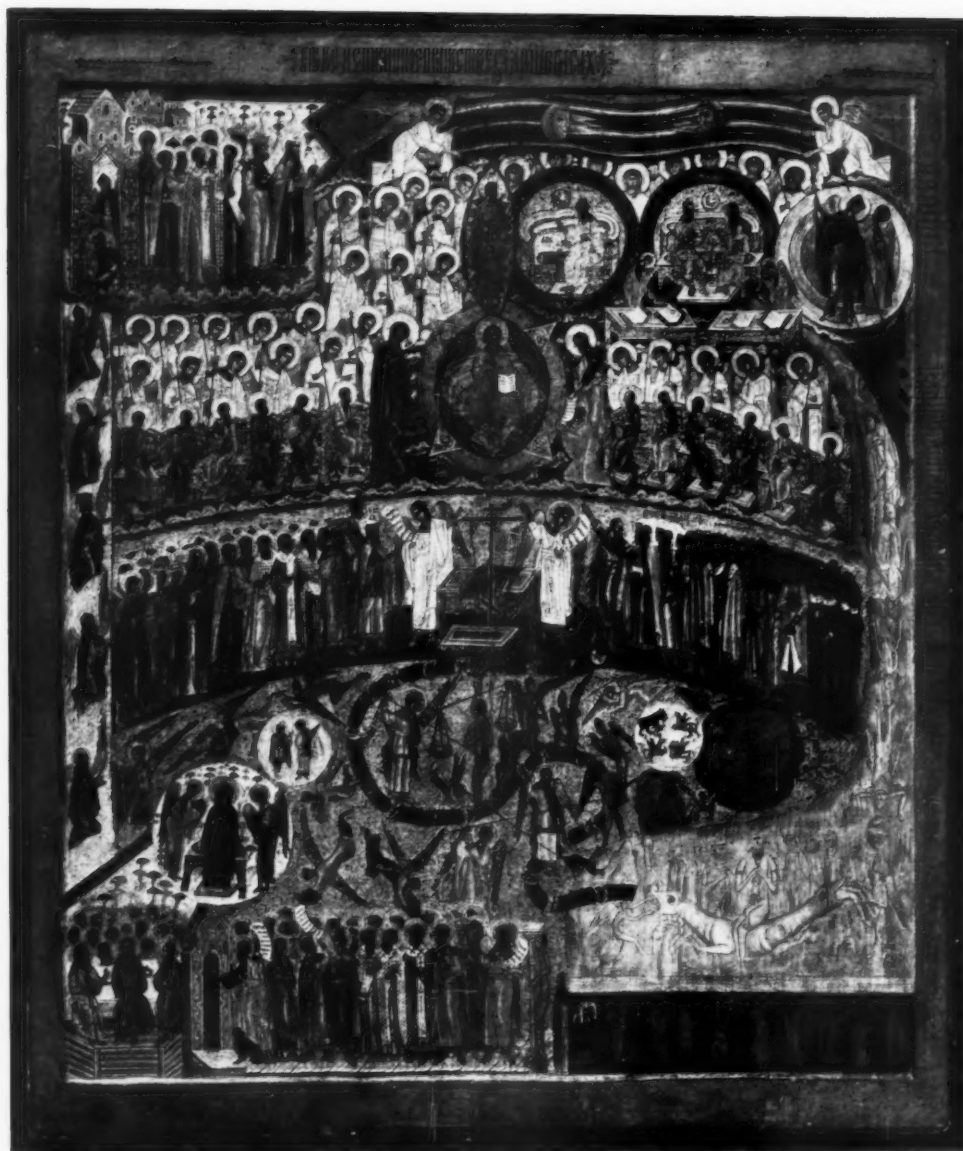


Fig. V. THE LAST JUDGMENT. Early XVIth century. North Russian (early Stroganov ?)
(Zolotnitsky Collection) (Zolotnitski photo)

all the features which have made icons of this school and of this marvellous quality so valuable to collectors. The remarkable variety and curious harmony of its brilliant colours, so daring in their choice, so true in their blending, cannot be perceived in a monochrome reproduction. In a photograph only the firm, flowing lines of the drawing appear to bring conviction and spirit to a recognized formula, only the naive, ornate architectural background

rises to give a personal and national touch, but even these suffice to show that the panel is worthy of a place in the forefront of mediæval pictorial art.

The Novgorodian school produced as rich a harvest as did the Siennese, but in accordance with the Orthodox practice, its painters preferred to remain anonymous, and scarcely ever to sign their panels. Thus it is only in the XVth century that Russia produced her national

mediæval painter, whose name was to stand out as the epitome of all that was most excellent in the country's early art—namely, Andrew Rublev, a great icon painter and a magnificent artist. It was due to him that a movement known as the renaissance of Russian church art developed. Its main characteristic was that of Rublev's art—a blending of a tradition of severe and classic beauty with a pensive and delicate spirit, which was to predominate in Russia till the end of the century. Though the early XVth century icon of "Our Lady of the Tenderness" (Fig. III), which is reproduced here, cannot definitely be ascribed to Rublev, since it does not bear his signature, it is so superb a work, and one so closely in sympathy with the master's style, that it is tempting to regard it as by his hand. Muratov says of this panel¹: "the icon before us was apparently painted in the early XVth century. Andrew Rublev worked at the beginning of the XVth century. If there is no foundation for attributing this icon to this famous Russian artist, it may in any case be said that this small and precious icon by its spiritual restraint, its obvious tenderness and harmony of execution stands very near to his manner."

Panels combining as much restraint with as much deep feeling are rare in Russia, for the spirit of the country's art altered towards the end of the XVth century, when another of her great icon painters, Dionysius, overruled the Rublev tradition by his more Italianesque conceptions of painting. He based his style on softer, though less superb colour schemes, and upon an added elegance and slenderness of lines (Fig. IV). "Our Lady of Tenderness," painted at Moscow, *circa* 1600, serves to illustrate the difference in the interpretation of the same subject by Rublev's successors some hundred and fifty years later, a difference for which Dionysius is partly responsible.

Although with Rublev's death icon painting was never again to attain as high a point of achievement, the XVIth century witnessed the production of a number of excellent panels. These icons were, however, entirely different in style from those of the XVth century. The majority were produced either in the Stroganov workshops or in the Imperial icon painting workshop at Moscow, where efforts were made

to check the introduction of foreign elements. The workshops endeavoured to counteract the gentler, more sentimental tendencies introduced by Dionysius by turning their attention to fine workmanship. This attitude led to such a mass of detail and ornamentation that the finer icons can be compared—not altogether incongruously—with that XIXth century movement in English art known as the pre-Raphaelite. In both cases several works of definite beauty were produced: in Russia the finest were on panels of small, often even minute, size; in England, on canvasses of gigantic proportions; yet in both cases a like feeling for minuteness and for the emphasizing of detail led to a decline in art. England appears at the present time to be recovering from this decline, but in Russia icons combining the superb composition and drawing and the amazingly beautiful colour schemes of the earlier panels with a like integrity and intensity of inspiration were never again produced. The Stroganov and the Imperial workshops had their own merit and made their own appeal, which was mainly based on the miniature quality of their technique. The "Last Judgement" (Fig. V) is an early XVIth century panel, and a particularly fine example of this type.

There flourished side by side with these miniature-like icons others depicting saints, which are so lifelike in their drawing that they can be considered almost as portraits. Writing of them Muratov² says: "these icons were not portraits in the strict sense of the word, but there is no doubt that the artists while following the general features of the icon style, endeavoured to paint real portraits of saints. The individualization of the faces of the saints was known in an earlier period of Russian art, but in the icons painted about 1600 this idealisation was specially favoured." On Fig. VI is an icon of this type. It was painted about 1600 and depicts St. Maxim the Greek. St. Maxim was a scholar and a monk at the monastery of Vatopedi on Mount Athos. The Grand Duke Vassili Ivanovich invited him to Moscow in 1516 to be his librarian and to translate some Greek texts into Slavonic. Maxim somehow made many enemies in Moscow, who persecuted him, and he was finally confined to a monastic prison for some

¹ Muratov, *Thirty Five Russian Primitives*, La Vieille Russie, Paris, 1931, p. 59.

² *Op. cit.* p. 9f.



Fig. VI. ST. MAXIM THE GREEK. Moscow School. Circa 1600 (Zolotnitsky Collection)

twenty years. In 1551 John the Terrible had him removed to the Troitse-Sergeieva lavra, and he died there five years later, to be canonised by the Orthodox Church at the end of the century.

It is interesting to speculate on whether the popularity of this portrait-like type of icon was the result of the ever-growing influence which Western Europe was beginning to exercise over every phase of XVIIth century Russian art and life. Although the icon

reproduced here shows no trace of decline in the art, it is probable that the actual desire for portraiture conceals the seeds of the decline. This can never be proved, but the fact remains that icon painting rapidly declined with the reign of Peter the Great, when the country adopted a western culture. It is indeed no exaggeration to say that Russian mediæval painting died with the XVIIth century, to appear reincarnated in the XVIIIth in a westernized and more sophisticated form.



Fig. I. PHILOSOPHY. Fresco Frieze in the Casa Pellizzari in Castelfranco

FRESCOES BY GIORGIONE?

BY GEORGE MARTIN RICHTER

IN the spring of 1934 I paid a visit to Castelfranco, Giorgione's native town, for the special purpose of studying the frescoes which Crowe and Cavalcaselle mention in their "History of Painting in Northern Italy," which was published in 1871.

The young Giorgione's extraordinary success as a painter was partly due to the fact that he created the new type of novelistic easel pictures in Venice which were destined to adorn the cabinets of collectors, and partly due to the great number of his façade frescoes. These frescoes have unfortunately almost completely been destroyed by the salty atmosphere of the lagoons. We shall never be able to arrive at an adequate appreciation of Giorgione's achievements as a fresco painter owing to the destruction of these frescoes, which aroused the fervent admiration of all who saw them. In consequence, Giorgione's *œuvre* will remain a beautiful torso, and his artistic personality must to a certain extent remain problematic and unexplorable.

Fortunately there still exist a few frescoes in Castelfranco and its neighbourhood which are closely connected with Giorgione's art, and which have been saved from destruction as they were painted on the interior walls of the buildings. Close to the Cathedral of Castelfranco is a little house, the Casa Pellizzari, which in the XIXth century was still called the house of Giorgione. The first floor once consisted of a large hall, but is now divided into a number of rooms. Near the ceiling we perceive a frieze in clair-obscur depicting a number of emblems, Latin mottoes and medallions with heads. These emblems are arranged in groups,

each group representing one of the liberal arts. The first group showing a still life of books apparently symbolises Philosophy (Fig. I). Then follows a medallion with the head of a philosopher with a turban — Aristotle? — between two mottoes. The next group of emblems (Fig. II) containing an astrolabium, the zodiac, diagrams giving the relative positions of earth, sun and moon, rulers and compasses, is intended to represent Astronomy, and is followed by a medallion with a head between two mottoes and emblems of Geometry (Fig. III). The head may possibly represent Euclid. Then follow emblems purporting to represent the art of warfare with the head of a Roman emperor between two mottoes. This latter head has been removed, and only faint contours are visible. The next group of emblems represents musical instruments and is followed by an easel with a picture representing the art of painting, and a cameo to the left (Fig. IV). Next comes a medallion with a Roman head—Caesar?—between two mottoes, of which the one to the right has been removed. The medallion is inscribed "A. P.," probably an abbreviation of Augustus Pater. The next group contains a number of items such as an organ, a skull, a gorgon, weapons and tools, a hat and gloves and a pair of fire bellows. In the last group we note again a number of musical instruments and armour (Fig. V). One of the medallions which was removed is now preserved in the Casa Rostirella in Castelfranco, but is considerably overpainted.

Many representations of the liberal arts were made during the time of the Renaissance. As a rule they took the form of allegorical figures. The frieze in the Casa Pellizzari, with



Fig. II. ASTRONOMY

its series of emblems in still-life character, is unique, and an important document of the cultural atmosphere of the Renaissance.

The Giorgionesque character of these frescoes is obvious. Can we go so far as to ascribe them to Giorgione? Crowe and Cavalcaselle did not dare to propose a definite attribution. They admitted, however, that these frescoes were treated "freely, boldly, and certainly in Giorgionesque spirit." Dr. T. Borenus, in his edition of Crowe and Cavalcaselle's *History* of 1912, pointed out that "the Giorgionesque spirit is apparent not only in the execution but in the subjects." Strange to say no later authors on Giorgione speak of the frieze, but I remember that Professor G. Fiocco mentioned it to me several years ago and suggested that the problem of the attribution should be re-examined.

If the frieze were actually painted by Giorgio da Castelfranco it must have been an early work, and this perhaps explains why recent biographers of the master were not inclined to accept the frieze as an authentic work. The problem of Giorgione's beginnings has not yet been sufficiently clarified, yet I think we must

admit that the subjects and technique of the frieze are closely connected with Giorgione's *œuvre*. Many of the subjects of the emblems occur again in authentic works of the master as, for example, the turbaned philosophers, the set-square and compass in the "Three Philosophers in Vienna"; the astrolabium in the double portrait in the Cook collection attributed to Giorgione; the musical instruments in the "Pastorale" in the Louvre and in the "Concert" in the Pitti. The technique in the modelling of the heads, especially the modelling with cross-hatched shadows, occurs again in the Windsor drawing and in several of the drawings in the Uffizzi which are ascribed to Giorgione. Moreover, it seems impossible to ascribe the frescoes of this frieze to Girolamo da Treviso the Elder, or to any of the local painters of the period. Vasari describes some of the frescoes which Giorgione painted in Venice as representing mottoes and trophies. We also know that Giorgione was fond of painting in *clair-obscur*. We are not yet perhaps in a position to prove definitely that the frieze in the Casa Pellizzari was actually painted by Giorgione, but I think that there are many points in favour of such an



Fig. III. GEOMETRY

FRESCOES BY GIORGIONE?



Fig. IV. PAINTING

attribution, and personally I feel convinced that the frieze is an early work of Giorgio da Castelfranco. It may have been painted about 1495. This approximate date would tally very well with the general character of the frieze.

Apart from the question of the attribution, the frieze is important as one of the earliest examples of still-life painting in Italy. The single objects are arranged partly in a loose order and partly in groups of a decidedly still-life character, as for instance, the books, the

musical instruments and the objects surrounding the organ. Some of these details reveal an extraordinary sense for "sachlichkeit" and we are reminded sometimes of Baschenis and sometimes even of Picasso and Braque.

Another fresco, which, in my opinion, is also closely akin to Giorgione's art I hope to have an opportunity of discussing at a later date.

The other frescoes mentioned by Crowe and Cavalcaselle cannot, in my opinion, be connected with Giorgione's style.



Fig. V. MUSIC (enlarged to show technique)

THE SPORTING ROOM AT MILLBANK

BY DAVID FINCHAM



TREGONWELL FRAMPTON

By John Wootton

Tate Gallery loan: H. Arthurton, Esq.

"WHAT on earth for?" was the encouraging remark of an acquaintance of mine when I told him that a room devoted to sporting pictures was in preparation at the Tate Gallery. The comment is characteristic of the attitude adopted by many people who take their "art" seriously—so seriously, in fact, that they, not seldom, are unable to see the wood for the trees. In the hierarchy of English painters, the old sporting artists are too often regarded as poor, and not too reputable relations. Bad they can be, and none worse, but at the same time their best productions deserve far more attention than they commonly receive.

This, too, in the past, has been the official attitude. A few years ago it was easier for the proverbial camel of Holy Writ to pass through the eye of a needle, than for a "sporting" picture to find a permanent home among the pictures which belong to the Nation. To-day, happily, the gateway, though still formidable, is less strait, and at Millbank the Tate Gallery has committed itself to recognition of the school, and a small room has been devoted exclusively to paintings of the English Sporting School. Its inauguration is still recent, and its continued existence is dependent very largely on loans. It makes no pretensions of displaying all the artists who can be called "sporting," but it does, with the help of generous loans from Mrs. Carstairs and Mr. H. Arthurton, enable members of the general public to see for themselves the qualities of first-rate "sporting" pictures. It provides, too, an adequate reply to the repeated complaints of "sporting" picture enthusiasts during the last

decade, that no national representation was allowed to the artists of this peculiarly English school.

The eclipse of favour which has clouded the best work of the old sporting artists is curious. Their pictures began to fall into disrepute shortly after the death of George Stubbs (1724-1806), and, though many of the sporting artists had still to do their best work, the earlier half of the XIXth century witnessed that differentiation of outlook which was to raise a barrier between Art with a capital A and sporting art. To-day, when a sufficient period of time has elapsed to allow of unimpassioned views, far too many people who ought to know better are illogically prejudiced. They assume that because a picture bears the label of that unlucky adjective "sporting," this fact alone constitutes good enough evidence for it to be faintly praised or downright damned!

Adjectives of segregation in art, as in life, "Tory," "Communist," "Victorian," and "Cubist" just as much as "sporting," certainly do save a great deal of trouble and discussion. Once pictures can be given a distinctive label they can be classified and dismissed each to their appropriate limbo. "Sporting," however, seems to carry with it a flavour of disapprobation which other



Detail from the picture reproduced above



G. WILDMAN, ESQ., WITH GUN AND DOGS

BEN MARSHALL

Tate Gallery Loan : H. Arthurton, Esq.

THE SPORTING ROOM AT MILLBANK



MEMBERS OF THE BEAUFORT HUNT By John Wootton
Tate Gallery



LORD RIVERS' STUD FARM AT STRATHFIELDSAYE

By J. L. Agasse

Tate Gallery loan : H. Arthurton, Esq.

adjectives of pictorial classification avoid. Possibly XXth century day life is, for most of us, so remote from the private open-air pursuit of our grandfathers that sympathy is lost, or, if present, may be tinged with a certain envious regret. At any rate, the sense of remoteness is there. Perhaps, too, we are consciously or unconsciously affected by the general retreat from blood-sports. Whatever the reasons may be, the fact remains, that many people whose private opinion is that their critical appraisal of pictures is scrupulously fair, for whom intrinsic merit is supposedly the sole and final test, refuse to regard "sporting" pictures as serious works of art. It is arguable that a very large number of existing "sporting" pictures are thoroughly bad "pot boiling" daubs, but the same can be said for twice as many landscapes, past and present. It is, moreover, as well to reflect before indulging in any general aesthetic condemnation that Zoffany, Gainsborough, Wheatley, Romney and Turner were all attracted on occasion by subjects which fall into the classification of "sporting."

The "sporting" pictures at Millbank cover the period from the first half of the XVIIIth until the middle of the XIXth century. The earliest artist represented is John Wootton (1686 (?)–1765). Large works by Wootton can rarely be seen outside private collections, usually in the houses for which they were painted. Few artists have suffered so long an eclipse, and neither at the recent exhibition of British Art at Burlington House, nor at the Sports Exhibition in the 'nineties has he been shown according to his deserts—for that, Welbeck Abbey, Goodwood House, Althorp and Badminton would have to be ransacked. The Millbank Wootton, fortunately, is on the grand scale. "Members of the Beaufort Hunt," painted the year before the 'Forty-five, is a work of great historical interest. It was hanging at Ditchley Park, near Spelsbury, Oxfordshire, in 1760 when Horace Walpole visited that house, and although he made an error over the title, there is no doubt that this is the picture referred to in his letter to George Montagu: "The Litchfield Hunt (*sic*) in *true blue* frocks with ermine capes."

Wootton, unfortunately, never photographs as well as could be wished, and the illustration gives a poor enough

idea of the painting. The mounted figure is George Henry, third Earl of Litchfield, and beside him, with a gun, stands his uncle the Hon. Robert Lee, who was later to succeed his nephew as fourth Earl. Both men wear blue Beaufort Hunt coats of the period, trimmed with ermine, and Horace Walpole's underlining of the words "*true blue*" is a pointed dig at the Jacobite sympathies of that famous hunt, as well as at those of their wearers. Litchfield's grandfather was an irreconcilable and retired from public life on refusing to take the oaths to William III, and the family kept to their Jacobite loyalties. The third Earl and his wife Diana, the daughter of Sir Thomas Frankland, Bart., by an odd genealogical coincidence were fourth in descent respectively from Charles I. and the Lord Protector. "Members of the Beaufort Hunt" was purchased from the last Viscount Dillon's collection by the Trustees of the National Gallery and presented to Millbank in 1933.

Wootton is also represented by a fine small picture, earlier in date, the portrait of Tregonwell Frampton with a black-a-more holding a Barb. Frampton (1641–1727), a Dorset man, was described by Chafin as being the most active pursuer of hawking in the West of England in 1670. At the same period he was interested in racing at Newmarket, where he had a house. Newmarket became the centre of his life. He trained horses and gambled like a madman. Indeed, so many gentlemen were ruined as the result of his none too scrupulous match with Sir William Strickland that the Act (9. Anne, c. 14, s. 3) was passed which forbade the recovery of betting debts that exceeded £10. The old gentleman, racing history relates, ensured his own horse's victory by secretly putting 7 lbs. overweight on Sir William's. Frampton was "keeper of the running horses to their sacred Majesties William III, Queen Anne, George I and George II." Wootton's portrait of Frampton is masterly, and lest a too hasty decision be taken about his horse, let it be remembered that it was a Barb—and they were uncouth brutes.

Both these pictures are of such unusual historical interest that I have dwelt perhaps overmuch on that aspect, their artistic merits can speak for themselves.



H. MASSEY STANLEY, ESQ., IN A CABRIOLET IN HYDE PARK

By J. F. Ferneley

Tate Gallery loan : H. Arthurton, Esq.

THE SPORTING ROOM AT MILLBANK



COLONEL POCKLINGTON AND HIS SISTERS FEEDING A HORSE By George Stubbs
Tate Gallery loan; Mrs. C. S. Carstairs

George Stubbs (1724-1866) is, perhaps, the only one of the old sporting painters to whom extreme contemporary æsthetic judgments would grant the title of "artist" without hesitation. No man has ever understood and painted horses as he did. His knowledge of equine anatomy he gained by careful and laborious dissection, and his skill in this art was as great as that by which he is remembered. The Gallery is fortunate in the possession of a remarkable portrait, "A White Horse." This was purchased in 1933, and its great beauties were apparent even through the overpainting from which it had suffered. To-day, happily, owing to the brilliant and careful treatment of Mr. Herbert Walker, it has been restored as nearly as is possible with safety to its original state.

Also in the permanent collection is the well-known "Landscape: Gentleman holding his horse." The most important painting by Stubbs, however, is "Colonel Pocklington and his sisters feeding a horse," lent by Mrs. C. S. Carstairs. This, it will be remembered, was in the British Exhibition, and it can compare favourably with its peers in the Duke of Portland's collection at Welbeck Abbey.

George Romney (1734-1802) is represented among the sporting artists by a curious picture, painted about 1763, "Mr. Morland of Capplethwaite." George Morland (1763-1804) in "Rabbiting" can conjure up for us an English day in 1792, a pleasant autumn day without much to do except wait for the rabbit to be bolted and netted.

Ben Marshall (1767-1835) adorns the Sporting Room with a picture which must be familiar to thousands—such are the advantages of a London Transport Board Poster. "G. Wildman, Esq., with gun and dogs," lent by Mr. H. Arthurton, is reproduced in colour, and its qualities are self-evident. This Mr. Wildman is presumably a member of the same family which has been given lasting fame by George Stubbs's well-known picture, "Mr. Wildman and his Sons with Eclipse."

Francis Wheatley (1747-1801) with his "Gentleman and Dog in the shade of a Willow Tree," the gentleman steadying a flat-bottomed boat, gives us an agreeable country pursuit, perhaps hardly sporting, but near enough.

To Mr. H. Arthurton the Gallery is indebted for the loan of possibly the most important painting by Jacques

Laurent Agasse, outside Geneva, "Lord Rivers' Stud Farm at Strathfieldsaye," and also a joint picture by Agasse and H. B. Chalon, "Hounds in a Wood."

J. L. Agasse (1767-1849) was a Swiss painter of amazing skill and versatility, who lived and worked, as did his friend the Belgian Chalon, in England. He is rarely seen, and then but briefly in auction rooms, for Swiss collectors during the last fifty years have secured his best work whenever they were able.

From the same collection the Gallery has borrowed "Mr. Massey Stanley driving a Cabriolet in Hyde Park," by John Ferneley (1782-1860); and one of the most brilliant paintings that ever came from the too facile brush of J. F. Herring, the elder (1795-1865), "John Kent, Trainer to the Duke of Richmond, on Newmarket Heath."

There are many gaps—Barlow, Seymour, Sartorius, Bristow, Dalby of York, F. C. Turner, Philip Reinagle, Cooper Henderson, Pollard, and both Wolstenholmes; and among the painters who were not primarily concerned with sporting subjects, Devis, Zoffany and Gainsborough. James Ward also, who is well represented by "Gordale Scar" and "Regent's Park: Cattle piece," might with advantage be shown as a sporting painter. The Gallery might, too, possess more paintings of country subjects, like Richard Ansdell's "Ploughing Match," which is in the New Acquisitions Room. Coursing, hawking, otter-hunting, shooting and cock fighting as yet have no place.

All this, however, is not primarily the reason for providing a home for sporting pictures—the object is to show the old sporting artists at their best, and the Gallery would far rather have no works by any given painter than indifferent productions for which no æsthetic claims can be made.

The collection as at present formed is fluid, and it is to be hoped that it will remain so—a nucleus of pictures in the permanent collection, and a constantly changing series of works from private sources. Only in this way can the Sporting Room justify itself, for questions of space and policy make it impossible and undesirable to create a large representative collection, which would include all artists of the sporting school irrespective of quality.



JOHN KENT, TRAINER TO DUKE OF RICHMOND

By J. F. Herring

Tate Gallery loan: H. Arthurton, Esq.

THE PALACE AND GALLERY SPADA IN ROME

BY MICHELE DE BENEDETTI



SPADA PALACE, ROME, FAÇADE By Giulio Mazzoni
Photo., Alinari

CARDINAL GIROLAMO CAPO DI FERRO, during the pontificate of Paolo III (1534-1550) charged Giulio Mazzoni, pupil of Daniele di Volterra, painter, sculptor and architect, to build him a beautiful residence.

Giulio Mazzoni did this so magnificently that this palace is richer in ornamentation and sculptural decoration than any in all Rome. More difficult and estimable, the architect obtained this result, without falling into bad taste; the proof is that when Borromini, a century after, worked in the palace for its new proprietor, Cardinal Bernardino Spada, he changed nothing of the old decorations, though these were so completely antithetic to his art. But Borromini undoubtedly perceived how pure, severe and harmonious was the architecture under the luxurious ornamentation of the façade and the courtyard, severity revealing itself in the wings of the palace, which Mazzoni left undecorated, partly also, one supposes, because of the narrowness of the streets.

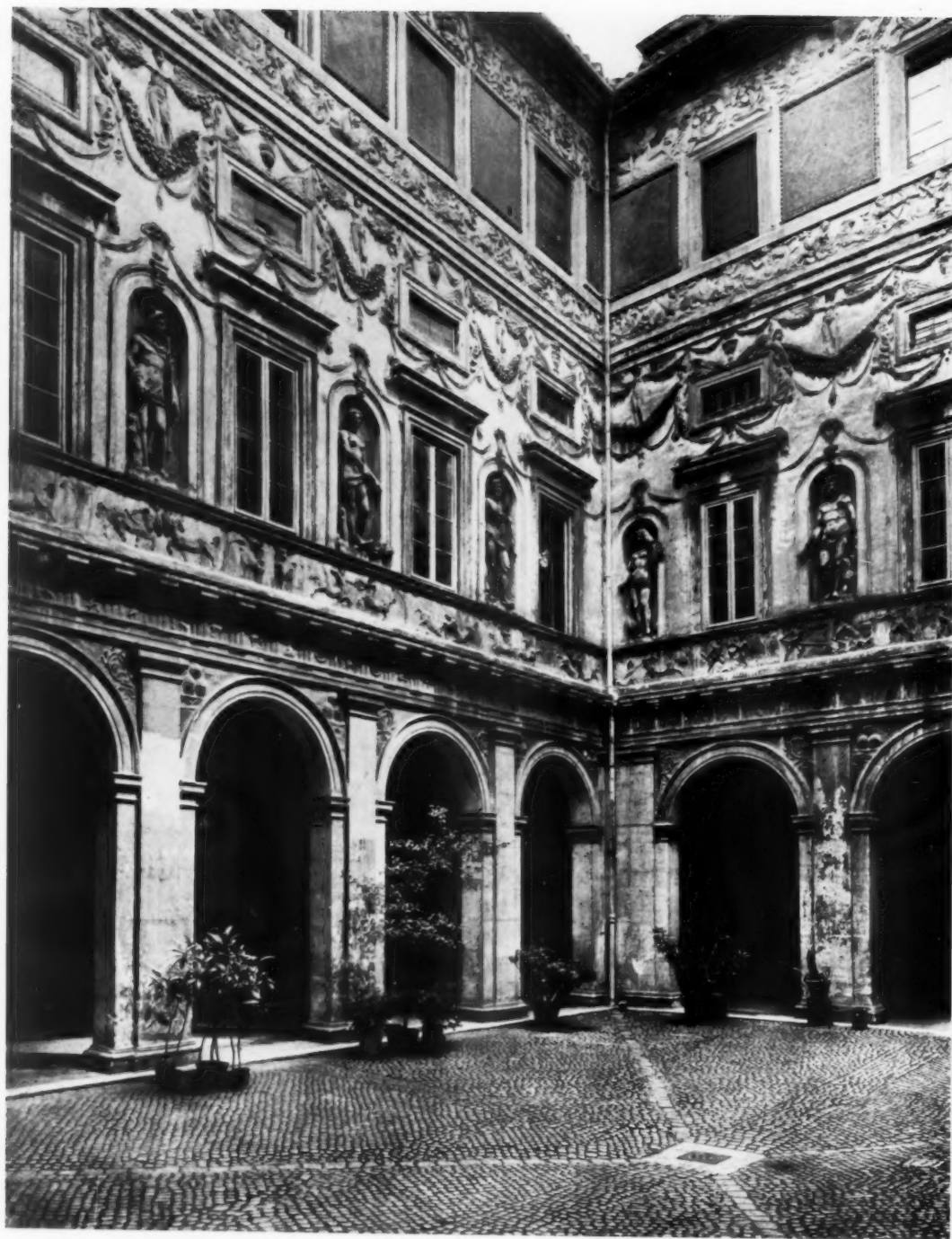
The palace gives upon a small and characteristic Piazza, which frames the view of the façade, where on

the powerful bossage of the lower part, one sees, between the windows of the upper floors, an indescribable richness of festoons, friezes, draperies and figures. On the first floor, inside eight niches, are placed statues of the Roman Emperors.

But far more homogeneous and harmonious is the courtyard, where the decoration is intimately connected with the architecture. Over the arcade of the porch are inspired carvings of classical motives representing wrestling centaurs. As on the outside, there are between each pair of windows, niches with statues in stucco. The windows of the mezzanine floor are also here, surrounded by fancy decoration, whilst another frieze with marine monsters is placed at the height of the top floor. The decoration was completed by frescoes, now much damaged.

The most characteristic and typical are the two pairs of ephebes that we see in the courtyard above the entrance, bringing in triumph the armorial bearings of the Farnese and of Julius II.

A P O L L O



SPADA PALACE, ROME, COURTYARD By Giulio Mazzoni
Photo., Alinari

THE PALACE AND GALLERY SPADA IN ROME

Equally sumptuous is the decoration of the interior upon which Mazzoni lavished his rich ornamentation in stucco. All the vaults and ceilings, as well as several walls, are splendidly enriched with pictures. Guercino has decorated the gallery with a complicated representation of a *meridiana*. The frescoes of the great hall are by Pierino del Vaga; on other walls we find the work of minor painters of the Raphaelesque school.

But above all, representative of the Papal palace for its solemn atmosphere is one of the largest rooms in the picture gallery, decorated with a frieze by Francesco Salviati, which reminds one of the pictures by the same painter in the Palazzo Sacchetti, in Rome. This frieze is composed of a long series of female winged figures, disposed with Michelangesque rhythm, but with the rather harsh colouring of the Florentine and Roman Schools after Raphael.

Another great room in the picture gallery is most typical with seven high windows and adorned with statues, busts of emperors, big lustres and rich golden brackets of the XVIIth century.

Borromini added a long and beautiful gallery, from which it seems that his rival, Bernini, took the idea for the royal staircase, the "Scala Regia," in the Vatican.

* * *

On the walls of the gallery, on the first floor, are eight marble bas-reliefs, which were discovered in 1620 at St. Agnes, in Rome. They once constituted the decoration of a hall or porticus, and represent a cycle of mythologic scenes. Mostly Roman work of the 1st century of the Empire, the scenes are inspired by classical motives and enriched with representations of landscape, interior and other accessories. It is not possible to determine how much hellenistic art contributed to create the prototypes and what is the invention of the Roman age. The composition is more idyllic than dramatic, and in this character we recognize the Roman religious poetry.

Beginning from left one sees:

(1) The judgment of Paris; (2) The myth of Pasiphaë; (3) The death of Archenoro and Ophiltes (this is the argument of the tragedy by Euripides); (4) Amphion and Zetos in their favourite occupation (also from "The Anthiope," by Euripides); (5) Paris leaving his wife Enone; (6) The rape of the Palladium and the beginning of the discord between Ulysses and Diomedes; (7) Adonis, wounded and surrounded by the dogs; (8) Bellerophon watering the horse Pegasus.

But the most important sculpture of the Palazzo Spada is the famous statue known as the statue of Pompey. Discovered at the time of Pope Julius III near this palace, it was believed that this statue was placed in the Curia of Pompey, before which Julius Cæsar was

killed. But this is a mere legend; for one thing the head, though ancient, does not belong to the statue. Without doubt it represents a high military officer unclothed (according to the heroic representation) in the act of addressing his troops. The colossal dimensions make one think that it is of a great personage, perhaps Agrippa.

Another very interesting statue, belonging to the end of the Republic, or the beginning of the Roman Empire,



ROMAN STATUE: ARISTIPPOS

Spada Palace, Rome

Photo., Alinari

seems to represent Aristippos, the philosopher of Cyrene.

* * *

The picture gallery is not very rich, but contains several works of the XVIth, and especially XVIIth and XVIIIth, centuries.

A small masterpiece is the "Visitation," by Andrea del Sarto, once wrongly attributed to Rosso Fiorentino. The leaden-grey of the architecture enhances the mysterious figures of the personages in their calm harmony of line, light and colours.

A P O L L O



PORTRAIT OF AN ASTRONOMER

By Bartolomeo Passerotti

Spada Gallery, Rome

Photo., Alinari



CARDINAL FABRIZIO SPADA WITH HIS SECRETARY

By Scipione Pulzone

Spada Gallery, Rome

Photo., Alinari



DAVID By Caravaggio

Spada Gallery, Rome

Photo., Alinari

THE PALACE AND GALLERY SPADA IN ROME



THE VISITATION By Andrea del Sarto
Spada Gallery, Rome Photo., Anderson

Following the order of the rooms, we find several portraits which bring us into the full life of the Roman *seicento* and *settecento*.

Among other, though less important, portraits, is one of Cardinal Fabrizio Spada with his secretary, by Scipione Pulzone, a powerful painting, which has nothing to fear from comparison with the most famous portraits of that time.

By Guercino, a big canvas with an emphatic Queen Dido, before her very correct court in sumptuous costumes.

A portrait of Alexander VII is attributed to Bernini, but has not the nervous vigour and the fluency of the great sculptor. Painted with great ability is a portrait of Urban VIII Barberini, by Andrea Sacchi.

By Giusto Sustermann, is one of his admirable portraits of children full of rich colour and noble grace.

By Benedetto Luti, a Florentine painter who worked in Rome between the end of the XVIIth century and the beginning of the XVIIIth century, is the portrait of a lady, with a black veil over her head, thus enhancing the transparent delicacy of the face.

Bartolomeo Passerotti, from Bologna, who worked in the second half of XVIth century, has here four beautiful portraits. The best is "An astronomer," formerly attributed to Sebastiano del Piombo. Another beautiful portrait, called in the catalogue "Florentine School," is the work of G. B. Moroni.

Two portraits, one by Guercino, the other by Guido Reni, transmit to us the likeness of Cardinal Bernardino Spada, the founder of the gallery.

An important group of works brings us to the problem of Caravaggio. It is known how few pictures really exist by the hand of the master and, on the other hand, how many artists were influenced by his powerful personality. Among these followers several were highly talented; so that to distinguish their works from those of Caravaggio is sometimes immensely difficult. This has still more complicated the problem and at the same time, for fear of attributing to the master something not quite worthy of his brush, the critics have ended by taking from him some of his own works.

In the Gallery Spada it has happened that several pictures, until a few years ago believed to be by Caravaggio, are now given to other painters living in his environment. Only one exception was made for a St. John the Baptist, a favourite subject with Caravaggio and of which four or five versions are known (the most famous is at the Doria Gallery). The one at the Gallery Spada is not the best, mainly on account of the emphasis of the red drapery round the body, which also does not show the characteristic modelling of Caravaggio, not permitting his precious touches of light. I am personally doubtful of the attribution of this painting to the master.

On the other hand, I should attribute to the first period of Caravaggio a figure of David, now under the name of Orazio Gentileschi. Though somewhat weak, probably because of old restorations which took away the fresh spirit of colour, this painting is the most authentic of Caravaggiesque group and has little to do with Gentileschi.

The "Portrait of a Youth" is now given to Agostino Caracci; another, also of a youth, to Carlo Saraceni; and a large canvas (probably the Virgin and St Anne), an interesting genre painting, in which one sees a mother sitting beside a skein-winder, overlooking the embroidery of her young daughter, is now vaguely called "School of Caravaggio" nor is it really, owing to the rigidity of the drawing and opacity of the colouring, a work of the master.

Another St. John the Baptist is now recognized as a canvas by Pietro Novelli, called "Il Monrealese." Finally, Orazio Borgianni, is represented by one of his "Dead Christ" subjects, seen in a side view, between violent chiaroscuro and deep shadow.

Among the followers of Caravaggio several were foreigners and they too are here represented. First of all Giuseppe Ribera, called "Lo Spagnoletto," who may easily be confounded with Caravaggio; by him there is a powerful "St. Jerome." Secondly, Mosé

Valentin, who for certain qualities of plasticity in the forms and colouring, is the nearest to the master: by him is the "Holy Family."

More personal is Matteo Stomer, a Fleming, who availed himself of the principles of the Caravaggiesque reform in order to compose naturalistic pictures of the nocturnal scenes in the same way as Gherardo delle Notti. His canvas represents "The Kiss of Judas." Another follower of Caravaggio was Theodor Rombouts, from Antwerp; he has here a genre picture, "The Drinkers."

By a French painter of the same time, Lubin Baugin, there is a most interesting and modern looking "Still Life," dated 1630 and signed, of Flemish inspiration, but vitalized with a warm and poetical light, which seems to give the dead objects almost a living soul.

The XVIIIth century is represented by a portrait of Clement XIII, by Pompeo Battoni, in which the smiling pope is painted in a luminous harmony of red and white, which reminds one of all the delicacy of his time. The portrait of another pope of the same period, Benedict XIV, is by Pietro Subleyras, from Uzès (France), who, like Guiseppe Maria Crespi in the portrait at the Vatican, reveals with vivacious and attractive touch the original character of Pope Lambertini, famous for his wit and talent.



AMPHION AND ZETOS

Roman Bas-Relief 1st
Century A.D.

Spada Palace, Rome

Photo., Alinari

A MEDIÆVAL DOUBLET

BY MAURICE LELOIR (*President of the Société de l'Histoire du Costume, Paris*)

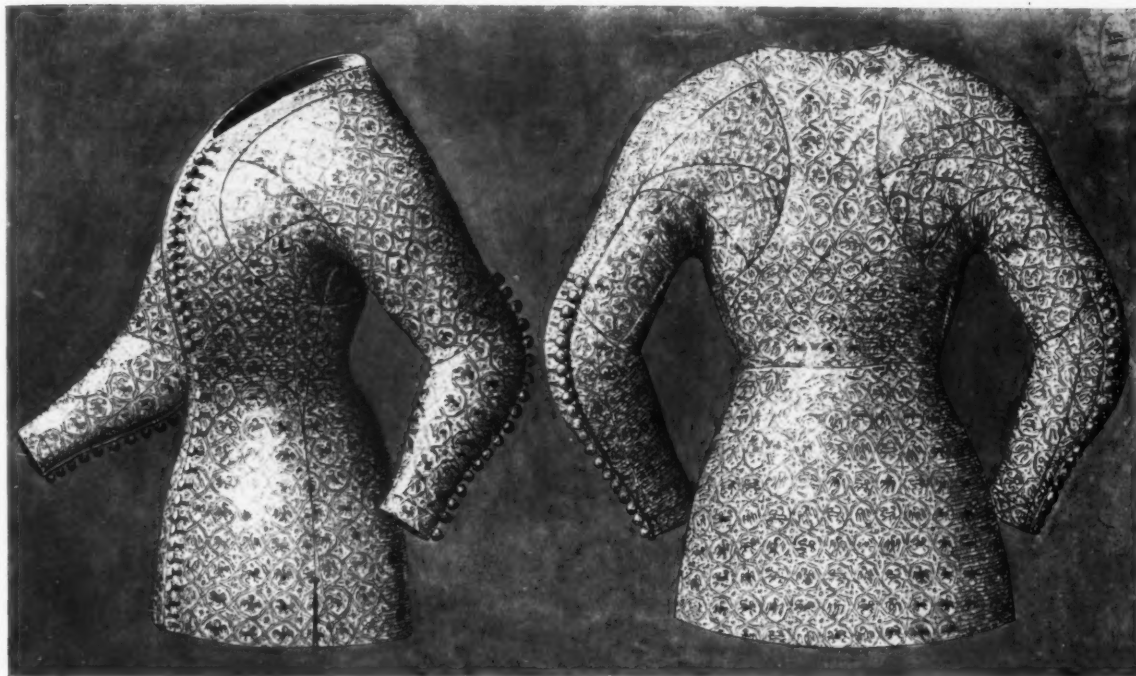


Fig. 1. DOUBLET OF CHARLES OF BLOIS. Correctly set up and drawn from the original by M. Leloir
(Lyons, Musée Historique des Tissus)

IN 1924 the Musée Historique des Tissus of Lyons was presented by that judicious collector, M. Julien Chappée, with a most remarkable example of costume: a doublet (or *gipon*) of satin woven with gold, once the property of Charles of Blois (1319-1364). For the following particulars of its *provenance* I am indebted to L. de Farcy's full and detailed notice, published (with chapter and verse) while the precious object yet formed part of the Chappée Collection.

Charles of Blois, one of the claimants to the duchy of Brittany, was defeated and captured at Auray (September 29th, 1364) by his rival, John of Montfort and subsequently despatched by a dagger-thrust in the throat. His dead body was found by his confessor, Friar Geoffroy Robin, stripped of its garments by the enemy (in accordance with the usages of war), but still retaining next the skin the hair-shirt wherewith the pious knight had been wont to mortify the flesh. Six years later the deceased was beatified by Pope Urban V. Whether our doublet was then acquired, by gift or purchase from the despoilers, by the Carmelites of Angers or no, we next find it devoutly preserved in their convent, together with the aforesaid hair shirt, as a holy relic. Quite a cult of Charles of Blois

developed at Angers, where a portrait of him (probably destroyed in the Religious Wars of the XVIth century) was to be seen in the Minorites' church and another in that of St. Julian; miracles were rumoured to take place at his tomb. Within the doublet was stitched a slip of parchment with an inscription attesting, in fine Gothic characters, the authenticity of the relic. The doublet and label (in part faded out) were seen and described in the reign of Louis XIV by Joseph Grandet. In order to render the purport of the attestation more legible, a second one, more or less copied from it, was added; doubtless in the XVIIth century.

When an inventory of the convent treasures was drawn up on April 24th, 1790, the precious relic was lying hid in a castle in Brittany. There it was discovered by a soldier, who took it and sold it in 1793 to one Jouffrault, a toll-collector at Saumur. A certain M. Bodin, one of the latter's fellow-officials in the town, saw it there in 1817, and has left a minute description of the object—of its material, lining, buttons, etc.—from which we are warranted in concluding that it has remained unaltered ever since. From Jouffrault it passed to a second-hand clothes-dealer who sold it in 1848 to one Eudes, of Paris,



Fig. II. DESIGN OF THE MATERIAL, in gold on a cream satin ground.
Each octagon measures 4 cm. \times 4 cm. 5 mm.

whose business was the hiring out of artists' studio-properties.¹ Amid his miscellaneous *bric-a-brac*, Eudes set a proper value on the doublet: 1200 fr. was the figure he set on it. From him it passed to the dealer Carrand of Lyons, and thence in turn into the collections of Albert Goupil, son to the noted art dealer (about 1864), of the Spanish artist, Raymundo de Madrazo (in 1888), and of M. Chappée (in 1907). After this long Odyssey it rests henceforth in safety (let us hope) in the Lyons Museum, whose learned keeper, M. d'Hennezel, gave a technical analysis of its texture in an article published in the *Gazette des Beaux Arts*, February 19th, 1925.²

It is a thousand pities that this unique piece of costume should be exhibited in the museum dangling limply, all unbuttoned, from a clothes-hanger. I realise, of course, that to the museum authorities its primary, if not its sole, value is the textile one. But for those like myself, who chiefly prize it as a rare illustration of mediæval costume, this method of presentation robs it of every touch of character. Fortunately the directors, with the greatest kindness, allowed me full license to

¹ Artists of a fast-disappearing generation may remember Eudes' shop in the Rue des Petits Augustins, facing the Ecole des Beaux Arts, where he (and after him Durand) used to let out costumes, weapons, etc., to artists at so much *per diem*, *per mensem*, *per annum*. Thence more than one priceless relic of the past went forth to irretrievable ruin in the studios.

² "C'est un satin à décor trame de fil d'or à deux chaînes de soie cuite, couleur crème, une chaîne de fond, une chaîne de liage; deux trames, une de soie assez grosse, crème, un à fil d'or composée d'une âme de lin autour de laquelle s'enroule une baudruche dorée."

examine and handle it, to take detailed patterns of cut and measurements, to button it and mount it correctly as it must have appeared when in use, and to make careful measured drawings. (Fig. I).

The design of the material recalls the arts and crafts of the East. It is ornamented in gold thread upon a ground of cream satin, and belongs no doubt to that class of stuffs formerly known as *bawdekin* (from Baldach, alias Babylon=modern Bagdad), *imperial*, *tartaryn*, etc. The gold pattern is woven in the material, not hand-embroidered, and consists of alternate lions and birds within octagonal compartments. But a glance at Fig. II will dispense from further description. If not actually made in the East, it must assuredly have been woven in Sicily or Spain; the design is manifestly Mohammedan. Similar woven patterns occur in Western textiles from the XIth to XVIIth century, modified by time and fashionable taste.

Apart from the material of the doublet, its cut and construction would alone suffice to prove it an authentic garment approximately coeval with its traditional owner. Indeed till the appearance in 1929 of Adrien Harmand's masterly monograph: *Jeanne d'Arc: ses Costumes, son Armure*, it would have been utterly beyond the skill or learning of any counterfeiter to "fake" a doublet of this particular type. Hardly anybody had so much as noted its existence in mediæval times, let alone divined its peculiar construction (Harmand: *op. cit.*; pp. 114-120).

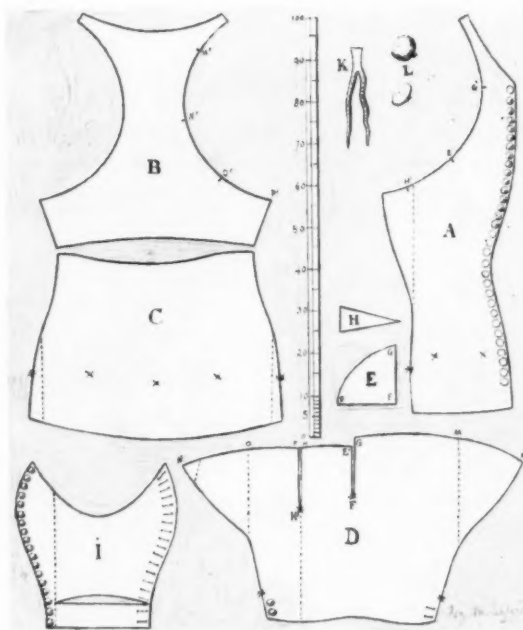


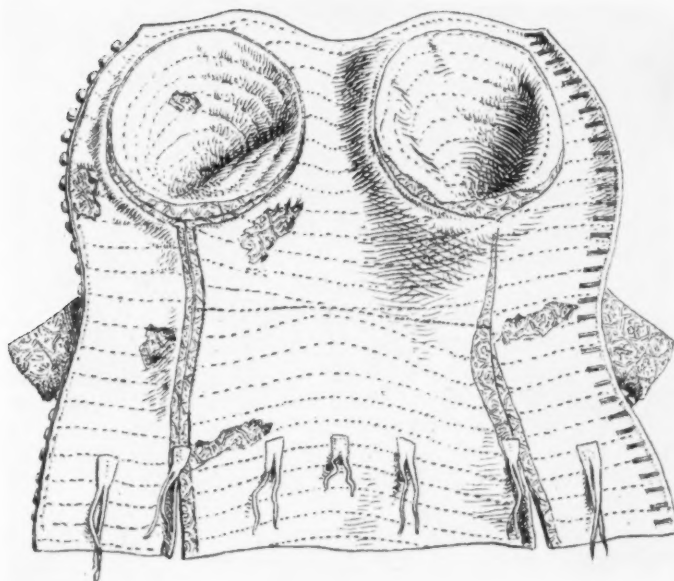
Fig. III. PATTERN TO SCALE OF CUT. A. Front. B. Back (upper half). C. Do (lower half, D. upper sleeve). E. and H. are gussets inserted respectively at h, e, f, g and p, H, h). I. Foresleeve with separate wristband. K. Latchet or herlot. L. Flat and spherical buttons. x x. Points at which herlots are affixed. * = in A and C the limits of slit at hem; in D, the limits of buttoned sleeve-openings.

N.B.—The dotted lines here throughout indicate seams

A MEDIAEVAL DOUBLET

Fig. IV.

PRESENT STATE
OF DOUBLET as
seen from inside :
showing quilted
lining.



Here the dotted lines
—save one at back of
waist marking a join
—are the stitches of
the quilting.

Even in the XIVth-XVth centuries it was never in widespread use.

The body of this *gipon* consists of four pieces : two for the fronts and two for the back. These latter are joined not vertically down the spine, but horizontally across the waist. The shape of the sleeves is altogether peculiar and distinctive of the *genus*. Doublets and gowns with this type of sleeve were known as *à grandes assiettes* (which might be rendered as "with wide insets"). Instead of ending in a seam at the junction of the arm with the shoulder, the sleeves expand abruptly at this spot, almost in trumpet form, deeply encroaching upon the breast, back, shoulders and sides. Some modern overcoats are fashioned on not dissimilar lines. The dimensions of the whole garment (in centimetres) are as follows : Down front, from opening at throat to base, 77 cms. ; down centre of back, 80 cms. ; round breast horizontally (level with lower inset of sleeves), 103 cms. ; waist, 82 cms. ; round hem, 113 cms. This type of *gipon* partly covered the thighs, and was therefore slit up at the sides like a modern shirt, the side-seam being left open for 10 cms. from the hem. It fitted skin-tight. The marked protuberance at the breast was emphasised by a stoutly quilted undervest reaching to waist-level. All this padding, incidentally, afforded a measure of protection against knife-thrusts. The hind portion of the doublet, as noted, is made in two pieces, respectively covering back and loins and joined across the waist. (See Fig. III B.C.). It will be noted that the edges where they unite are hollowed out : this ensures a perfect fit about the hips. Any tendency there may be to "ride up" and ruck at the waist is counteracted by the action of the latches or *estaches* (anglicé "herlots"?) which serve to brace up the hose. These consist of seven stout ties or cords sewn to the quilted lining at about 12 cms. above the hem

which, passed through corresponding pairs of eyelets at the top of the hose and knotted, served to tauten both hose and doublet simultaneously. There are seven of them : one to each front of the doublet, one over each side-seam and three at the back. Except that in the centre back (which is of leather) each latchet is woven of stout linen canvas whose threads are teased out and braided into twin cords. Their presence denotes a civilian garment : in an "arming doublet" they would be meaningless. This suggests that after the fight Charles of Blois had changed into ordinary dress with a view to surrendering. (Fig. IV).

The structure of the sleeves is very interesting. They consist of two main portions apiece : for upper-arm and forearm respectively. The first reaches from armhole to elbow and has its main seam behind. In order to obtain the requisite expansion for its join at the "armhole" it is made up of five pieces (v. Fig. III D) sewn together, plus the two triangular gussets E and H, respectively inserted at E F G and P H. The tight-fitting foresleeves are formed as indicated in the figure : note that in Fig. III the dotted lines *throughout* indicate seams, and observe the rectangular cuff-strip. This multiplicity of small added pieces is fairly common in ancient costumes of rich material, and is much oftener due (as doubtless here) to economy and insufficient width in the piece than to repairs or alterations. The dimensions of the sleeve are : Outer length from top of inset to wrist, 85 cms. ; inner *do.* under arm, 65 cms. ; circumference of top of sleeve at inset, 112 cms. The sleeve buttons up the back, well above the elbow with twenty "ball"-buttons.

The doublet fastens down the front with thirty-two buttons : one flat (at top) plus fifteen spherical plus sixteen flat, in the above order ; but there are *thirty-four* buttonholes stitched with green silk, and *no*

trace of buttons corresponding with the two lowest. Explanations of these minor inconsistencies must at present remain a moot point.³ The flat buttons at the base may be postulated by the high-fronted saddles then in use, and that at the throat may mean that the gorget of the hood or a jewelled collar normally hung over it. The sleeve-buttons are all spherical.

What confirms the suggestion that Charles of Blois was stabbed in the throat is that, whereas the material

is intact, the only sign of a wound is two dark stains—of blood presumably—upon the wadded lining of the left sleeve; the blood having presumably been unable to penetrate the dense padding of the breast as he lay stretched upon the ground.

³Possibly the buttons corresponding to the last two button-holes, and of whose presence no perceptible trace remains, may have been omitted, to allow of wearing the *cingulum militare* (Ger. *dupfing*) characteristic of the period. This was worn low down over the hips and presumably affixed invisibly to the base of the doublet.

The author of the unpublished article of which the foregoing is a free adaptation is the illustrator of Rousseau's Confessions, Manon Lescaut, The Three Musketeers and many other delightful éditions de luxe in which is recaptured much of the spirit of the great French illustrators of the XVIIIth century. Born in 1853, he is the last survivor of a notable family of Parisian artists; for not only his brother, the equally distinguished Louis Leloir, but his father, mother, aunts, wife and daughter were all in their day successful practitioners with brush and pencil. Since the death of his learned friend Maurice Maindron, co-founder with him in 1907 of the Société de l'Histoire du Costume, M. Leloir has been the moving spirit of the association, and his indomitable determination has at long last prevailed with the authorities formally to declare it "reconnue d'utilité publique." It should be added that this article is no more than an abstract of M. Leloir's original essay, to which and to the authorities he quotes are wholly due both material and credit.—F. M. KELLY.



Fig. V. DOUBLET WITH GRANDES ASSIETTES (central figure). About 1415
From "Poems of Christine de Pisan." (Brit. Mus. Hare. MS. 4431, fo. 115).

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VASE OF SLENDER BALUSTER FORM

PORCELAIN—CORAL RED

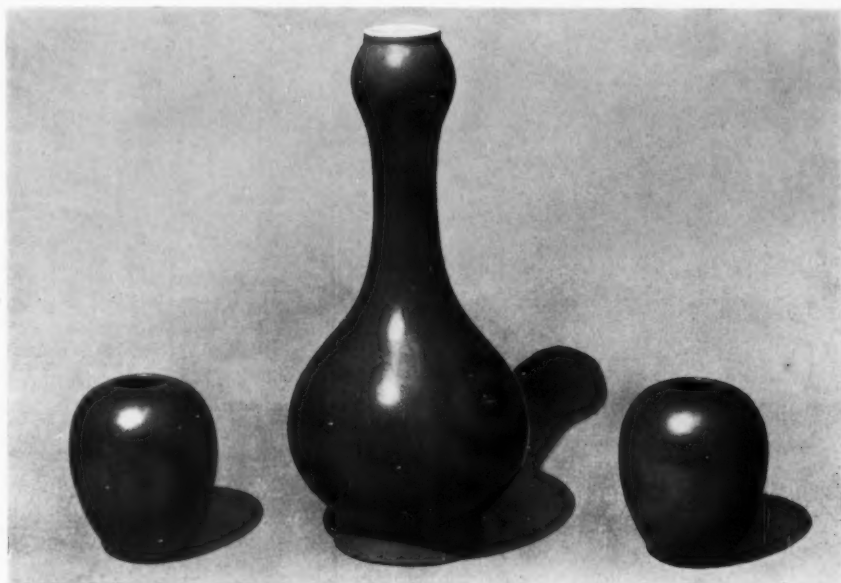
MARK OF K'ANG-HSI PERIOD. Height 45 cm.

From the collection of Monsieur and Madame Solway.

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CORAL-RED AT THE CHINESE EXHIBITION

BY FRANK DAVIS



VASE WITH ONION TOP, AND TWO WATER-POTS, EGG-SHAPED
K'ANG-HSI PERIOD

From the Chinese Exhibition

Lent by M. and Mme. Solvay

BEAUTY and rarity do not always go together, and the collector, in his search for the latter, sometimes loses sight of the former. No such criticism can be levelled at a little group of coral-red pieces lent to the exhibition by Monsieur and Madame Maurice Solvay—for perfection of potting, nobility of form and subtlety of colour they seem to me to epitomise the particular glory of the K'ang-hsi period far better than the more familiar and more highly decorated wares commonly associated with the late XVIIth and early XVIIIth centuries. Speaking generally, English collectors have in the past rather neglected the wide range of XVIIth century monochromes—those superlatively simple pots which run the whole gamut of possible colours from white to black—and have been content to leave this exciting (but admittedly limited) field to Continental and American connoisseurs.

The coral-red examples I am able to illustrate here are sometimes described as a more refined and satisfactory sort of *lang yao* (i.e., Lang's ware, from the name of the potter who is said to have recovered, in the K'ang-hsi period, the secret of the well-known Ming red). Mr. R. L. Hobson has been kind enough to explain the point for me as follows: The colour of *lang yao* is derived from oxide of copper applied under the glaze; coral-red is from an iron oxide applied over

the glaze. The difference is easily recognised, for the one is vitreous and highly polished, while the other has a powdered, matt surface. It is just this rich, flat, dullish, powdered appearance which is not the least of its distinctions. The colouring matter was presumably blown (*soufflé*) "through gauze stretched over the end of a bamboo tube"—the same technique which produced the comparatively common powder-blue.

It is difficult to describe the mingled restraint and magnificence of this little group of examples; something of the quality common to all of them can perhaps be obtained from the colour illustration, but I would advise readers of *Apollo* to take the opportunity offered by the last few days of the exhibition and make a special journey to the large South Room at Burlington House and study carefully the following items in the catalogue:

No. 2562.—Vase, of slender baluster form; porcelain, with coral-red glaze. Height 45 cm. Mark of K'ang-hsi period.

No. 2714.—Vase, with onion top. Height 20 cm.

No. 2716.—Two water-pots, egg-shaped. Height 6.5 cm.

Having done this, you will then be able to decide for yourselves whether these three pieces are not, in their special idiom, three of the finest things in a magnificent and unforgettable exhibition.

LOAN EXHIBITION OF FURNITURE OF THE GOTHIC AND EARLY TUDOR PERIODS

LUTON PUBLIC MUSEUM

BY THOMAS W. BAGSHAWE



Fig. I. OAK DOOR. Detail of inscription on cross-rail

THE persistent degradation in taste incident to this age of mechanical standardisation has long been the cause of considerable distress among those who have at heart the æsthetic welfare of the people. To the several laudable attempts made in recent years to counter this artistic stagnation, and to create again some of that general instinctive recognition of and feeling for beauty in the common objects of existence, the possession of which we so rightly envy our forebears, must now be added a noteworthy activity on the part of the Luton Public Museum.

It is somewhat of a change for a small provincial museum to venture beyond pictures or maybe sculpture for a temporary exhibition. Pictures are no doubt favoured partly because there are standard travelling exhibitions of these which can be easily borrowed and partly because provincial museums rather cling to traditional displays. A little originality is, therefore, welcome.

The authorities at Luton have in prospect a series of exhibitions intended to provide by means of a limited selection of typical examples a comprehensive survey of the products of artistic craftsmanship during the past five hundred years, and, what is more, to submit their selections in such fashion as to afford encouragement to active emulation on the part of their co-citizens.

To solve the difficult problem of providing, in very limited space, a representative and attractive display where each object has a definitely instructive value was the self-proposed task and the eminently successful result

could not have been achieved but for the active and sympathetic co-operation of the several owners of the objects loaned.

The present exhibition—the first of a series, which it is intended to continue annually, is devoted to objects of the Gothic and early Tudor periods: succeeding displays will follow the normal chronological order.

It is scarcely necessary to emphasise that these remote times have left us relatively few artistic legacies suitable for an exhibition of the type here concerned. The one hundred and nineteen items listed in the short descriptive catalogue accordingly represent, in their restricted sphere, a much wider range of production than the mere number of items would suggest.

We are pleased to notice that in this particular exhibition the Museum authorities have not confined themselves to objects made or presumed to be made in this country, nor too have they tried to confine it to furniture in its strictest meaning. It is, if anything, a general atmosphere of the period. Thus there are one or two well-chosen examples of ecclesiastical embroidery, tapestries, a good selection of figures and groups carved in wood, alabaster and stone, architectural details, Limoges enamels, candlesticks and a really good variety of Nuremberg XVth century dishes and bowls. A series of specimens of English earthenware typical of the time, lent by the London Museum, gives us an idea of how backward was this art in comparison with the skilful use of wood, iron and other materials.



Fig. II. OAK DOOR. Early XVIth century
(*Loaned by Norwich Museum*)



Fig. III. OAK PANELLING. Early XVIth century
(*Loaned by Mr. S. Wolsey*)

In this article it is impossible to do more than pick out a few of the exhibits for comment. A second article will deal principally with the carvings.

The door (Figs. II and III, No. 12) from the Norwich house of William Lowth, the eighteenth Prior of Walsingham, 1505-1515, is noteworthy. The mullions are well moulded. The two cross-rails separating the three sets of parchemin panels decorated with cusping have an inscription in strap-letter work. The upper rail is carved MARIA : PLENA : GRACIE : MATER : MIS, the lower, REMEMBYR WYLLYA LOWTH PRIOR XVIII. The extension of "MIS" at the end of the first part is, of course, MISERICORDIAE or MISERICORDIE as it would have

been spelt. It seems a little extraordinary that the upper rail has a filling of flower and leaf ornamentation preceding each of the words PLENA GRACIE MATER MIS, whilst none of the spaces between the words on the lower rail have this embellishment. (Fig. I.) This, coupled with the fact that the lower inscription has changed into half-English, makes one wonder whether the lower rail was not inserted by Prior Lowth in substitution of a predecessor's plea for remembrance by the Mother of Mercy. The door, which is lent by Norwich Museum, measures 6 ft. 11 in. by 3 ft. 1 in.

The section of panelling (Fig. III, No. 57) lent by Mr. S. Wolsey, shows six well-preserved and delicately



Fig. IV. OAK HUTCH. *Circa 1500*
(*Loaned by Mr. H. G. Wilton*)

carved panels. Four are curved with parchemin or rib patterns, the carved ribs being set back to back. The remaining two are carved with close linenfold. The parchemin panels are particularly attractive. The spaces left by the double ribs or straps are filled with foliated cusps. The centre ribs break out to each side into twined thistle-like tassels, the space in the centre having a rose ornament. The ends of the ribs have a slight fold. The panelling dates back to the early XVIth century and probably originated from Northern France.

An important oak hutch (Fig. IV, No. 86), lent by Mr. H. G. Wilton, was formerly in Chepstow Castle, and may be dated about 1500. It measures at the top 3 ft. 6 in. wide by 2 ft. deep and stands 3 ft. 2 in. high. It has linenfold panels on all four sides and shaped apron-pieces joining the legs.

There are several chests, coffers and boxes. We notice the English late XVth century chest (No. 65) from Norwich Museum with the spaces between the interlaced arches cut with Gothic arcading. This was illustrated by Cescinsky and Gribble

in their "Early English Furniture and Woodwork," Vol. II, Fig. 32. A chest-front (No. 66) with two roundels of chip-carving having leaf ornament in the spandrels and a little tracery in two stages beneath the lock is interesting to compare with this. Both chests have hob-nail carving. This latter is lent by Saffron Walden Museum.

Perhaps the most interesting chest is the little English ark-shaped oak one (Fig. VII, No. 67) lent by Mr. S. L. Groom. Its date must be about 1400. It is of small size, measuring only 2 ft. 1 in. wide by 1 ft. 2 in. deep and stands 1 ft. 4 in. high. It has a pin-hinged lid, slightly arched, and made from three planks with shaped raised pieces at each end. On all four sides and the lid it has incised decoration in the form of single and double lined interlaced semi-circular arches and scratch-mouldings. The uprights are also scratch-moulded. The arrangement of the interlaced arches is a little interesting. The lower run of double line arches is carried round all four sides. The top row of single line arches changes at the ends to double lines and disappears at the back. The two outer top planks have double line arches, whilst the centre has single only. The raised end pieces of the lid are incised on the sides with double lined arches.



Fig. V. OAK BOSS with Figure of Mermaid. XVth century
(*Loaned by Messrs. Acton Surgery Ltd.*)



Fig. VI. CANDLESTICK of Gothic type
(From the Cathedral of Sigüenza, Spain
(Loaned by the Spanish Art Gallery, Ltd.)

The XVth century oak boss (Fig. V, No. 61) lent by Messrs. Acton Surgey Ltd. is unusually interesting for its subject. A mermaid with contemporary headdress holds in her hand a comb typical of the period, and in her right hand a mirror. Her attire is somewhat of free design! The upper part of her body is attired in a short square-top bodice with laced front. The lower part of the trunk is bare before it assumes the scales of a fish. The mirror is similar to that on a misericord at Chester (*circa* 1380), which shows a hunter who is carrying off tiger cubs in his arms, throwing mirrors in the path of the mother tiger to distract her. The mermaid is also reminiscent of another on a misericord at Ludlow (*circa* 1440), who holds a similar mirror in one hand and has rather a more mermaid-like attire.

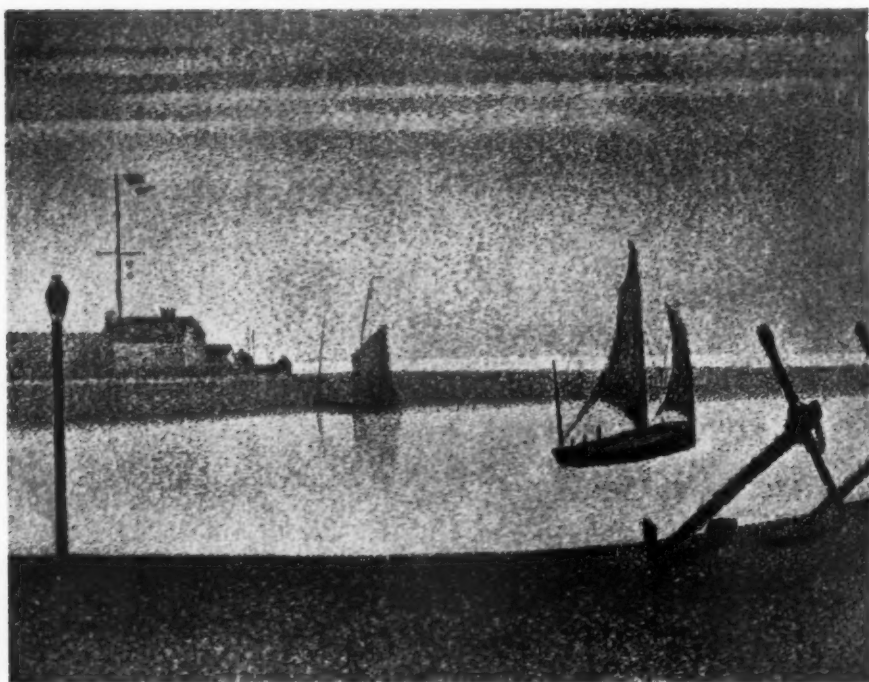
It really needs a worker in iron to appreciate the charm and craftsmanship of old wrought-iron objects. There are two or three examples of the skill of the workers in this material. One of these, the Gothic iron candlestick (Fig. VI, No. 49), with its traces of original polychrome, is of outstanding interest and importance. It was made about 1400, and was formerly in the Cathedral of Sigüenza, Spain. It stands 4 ft. high on three square iron legs terminating in five-toed paw feet. At the top of the tripod a rope collar connects to the main four-strand twisted stem leading to the grease pan, which is circular and 1 ft. 6 in. in diameter, with castellated top. A shield is fixed to its edge. The candle holder is made in a basket form. It projects 1 ft. from the pan and has an inside diameter of 3½ in. It is a well-proportioned and charmingly wrought piece of work, and is lent by the Spanish Art Gallery Ltd.



Fig. VII. ARK-SHAPED OAK CHEST. *Circa* 1400
(Loaned by Mr. S. L. Groom)

NOTES FROM PARIS THE ART OF GEORGES SEURAT

BY ALEXANDER WATT



LE PORT DE GRAVELINES (1890.)

By Seurat.

THE important exhibition of paintings and drawings by Georges Seurat, now being held at Paul Rosenberg's gallery, is, at the present time, of considerable interest, for it follows closely on the exhibition of paintings by Claude Monet (which I mentioned in the last issue of *Apollo*), held last month at the Galerie Durand-Ruel.

Monet and Seurat, although contemporaries, were exponents of two differing revolutionary movements: Monet, born in 1840, was a prominent member of the group of Impressionist painters; Seurat, born in 1859, was—with Cézanne—founder of the Cubist-Classical Renaissance. It was the endeavour of Seurat and his fellow artists to prove that architecture is the Mother of the Arts. Technically, it was a revolution against the Impressionists' procedure of painting. For this reason it is of interest, in the present exhibition, to compare Seurat's method of painting with that of Monet, from last month's exhibition.

Unfortunately, there are none of Seurat's large compositions exhibited at the Galerie Paul Rosenberg.

Nevertheless, the collection of five important canvases, forty-six panel sketches, forty-two coloured pencil drawings, and sixty-four black-and-white drawings form an outstanding representation of his work.

An apt description of Seurat, by Gustave Coquiot (in his "*Peintres Maudits*"), aids one to a better understanding of his peculiar art. He writes of him as being "a strapping young man, as tall as one of the Emperor's grenadiers, of excellent constitution, and capable of living a hundred years." He declared him to be temperamental, prudent, timid; exempt from stupid actions, thinking only of his work. School and military service had made of him a disciplined character.

Seurat was lucky in not being subjected to the early hardships which are the lot of most successful artists. He was born in Paris, in December, 1859. His parents were well-to-do, and, fortunately, not strongly opposed to his artistic inclinations. So, on leaving school at sixteen years of age, he spent four years studying art at the Ecole des Beaux-Arts. From that moment to the early close of his life, he drew and painted day and night.

NOTES FROM PARIS

It is thought that this unceasing work may have hastened his premature death. He died at the age of thirty-two, from an infectious form of pneumonia. He was destined to live barely a third of the life assured him by his friend Coquiot. His twelve years of artistic production were, nevertheless, very great.

Although Seurat had many friends, he sold hardly a single drawing or painting during his lifetime. He died unknown, ignored by the public. Thirty years later his masterpiece "Le Chahut" was put up to sale at the Hôtel Drouot. It was purchased by Madame Kröller-Müller, of The Hague, for the sum of 31,000 francs. And, in 1924, the Tate Gallery acquired "La Baignade" for 300,000 francs. This was the first of his large compositions to be exhibited at the Salon des Indépendants, in 1884, after rejection from The Salon.

From the present exhibition it is at once evident that there are three periods in the work of Seurat: charcoal drawings, panel sketches executed in the manner of the Impressionists, and large compositions painted in the pointilliste method.

Seurat made hundreds of charcoal and line drawings; the one for study of the art of chiaroscuro, the other for study of architectural composition. Most of the drawings in this exhibition are the product of gentle charcoal *frottis* on Ingres paper of resisting grain. The material result of this process is a profound velvet subtlety of medium which suited the artist perfectly in his experiments in contrasts of brilliant light and intense shadow. "Le moissonneur" (No. 76), "La femme au parapluie" (No. 106), "Femme accoudée à un parapet de la Seine" (No. 116), and "Un singe"; étude pour "Un dimanche à la Grande Jatte" (No. 118) are excellent examples of how Seurat has translated pure form, devoid of all detail, by expressive use of tonal contrasts and eloquent opposition of black and white. The remarkable play of light and shade, achieved simply by the rubbing of charcoal on this Ingres paper, in the famous "Torse d'homme" drawing, give as impressive an account of the muscular male torso as does the academic and detailed "Torse Antique" drawing which figures in this exhibition.

It is difficult to decide which of the panel sketches deserve special mention. The more interesting, I think, are those which served as detailed analysis for "La Baignade" (the masterpiece of his second period) and for "Un dimanche à la Grande Jatte." Seurat spent most of the days of his life making panel sketches at the Ile de la Grande Jatte. By making separate studies of the figures, water, sky, foreground and background, which were intended to appear in the final composition, he attained a remarkable and excellently disciplined synthesis for the painting of the final work; which was

usually executed, by day or night, in the interior of his studio.

Seurat was inspired by Chevreuil's "De la loi du contraste simultané des couleurs et de l'assortiment des objets coloriés" to entertain a detailed research of the value of the Impressionists' use of the spectrum palette. From this he evolved his scientific method of pointillisme. Only a genius of his intellect and patience was capable of inventing and practising such an intricate and painstaking medium of expression. The four paintings: "Port-en-Bessin: Les Grues et la Percée" (1888), "Port-en-Bessin: L'Avant-port" (1888), "Bec du Hoc à Grandcamp" (1885), and "Le port de Gravelines" (1890) are superb examples of the worth of his scientific theory of colour. They are also remarkable for their intricacy of geometric design. The last-mentioned composition has all the architectural qualities in its perfectly balanced masses. A fascinating study can be made in working out the principal divisions and meeting points of the lines in this picture; in the verification of its precise geometric construction. The principal horizontal dividing line is that of the pier, just below the horizon. Important intersecting lines meet on this plane: on the left, those of the mast and top line of the sail of the left-hand boat; on the right, those of the left-hand anchor and cross-bar (the end of which is just visible) of the right-hand anchor. The line of direction of the flag flying from the mast on the left and the top line of the sail of the left-hand boat make an important intersection at the water-line of the pier. If these lines are extended from left to right, they form an oblique rectangle with the above-mentioned anchor lines. Parallel vertical lines which govern the balance of this rectangle and the composition in general are those of the lamp-post and main mast of the right-hand boat.

In these four seascapes, attention will be drawn to the fact that in these and all Seurat's paintings of the sea it is always seen at dead calm. The reason for this is that he considered natural phenomena according to their expressive value and not according to their real existence. Questioned about this point he is declared to have said that he left "to others more instructed than he the care to discern the rôle played by the sea in the harmonious system of the universe; to specify the astronomical, geological or other causes of the alternating and regulated movements which constitute its flow and reflow; to establish the local conditions of the currents observed in certain parts." Such phenomena as these had no direct relation to his painting.

Seurat was, in truth, all reasoning. Every work left his hands frozen, one might say, by a mind refractory to any joyous impulse. Every work constituted a duty wherein there must be no mistake. To paint well was for him to paint correctly. The genius of Seurat may be attributed to a well-learned grammar and a love of pictorial syntax.

BOOK REVIEWS

JEAN CHARBONNEAUX, *LES TERRES CUITES GRECQUES*. Photographies de Songez. (London: A. Zwemmer.) 21s. net.

This comparatively slender volume of photographic reproductions, with its short but informative text, written by an accredited authority, has made the reviewer almost disproportionately enthusiastic. The "terra-cottas" are without exception interesting, and many of them, owing to the quite excellent photography on which the plates are based, æsthetically speaking, delightful. The authors take us from the earliest times down to the Hellenistic period, and one really does not know what to marvel at most: beginning with the astonishing abstraction of the prehistoric "Déesse Mère" from Cyprus, the virile "economy" of realism in the "Bull from Pseira (Crete)," and ending with the later productions of the Tanagra period, which are often astonishing, not merely on account of their sentiment and truth to nature, but even more because of their sense of life and movement. There is humour and pathos, charm and satire; in fact, every kind of emotion expressed in its most appropriate form. Emphatically a book to possess, to peruse again and again, and to show to one's friends. H. F.

RESPONSE. By MARY POWNALL BROMET. (London: Methuen.) 7s. 6d.

In this autobiographical sketch Mrs. Bromet gives an account of her studies in Frankfurt, Paris and Rome. For many years she has been a regular exhibitor in the Royal Academy, and her remarkable power of conception and her skill in modelling are seen in the War Memorial at Watford, the fine portrait bust of Sir George Makins in the Royal College of Surgeons and other beautiful works. After the exhibition of Mrs. Bromet's large group "Revelation" in the Royal Academy in 1931, the Royal Society of British Sculptors elected her a member of their association. Mrs. Bromet's great desire is to help others to appreciate good sculpture. With this end in view she does not confine herself to the description of her own work, but draws her readers' attention to the many fine statues in the streets and squares of London, most of which are quite unnoticed by the general public. There are twelve full-page plates illustrating some of Mrs. Bromet's most important work.

C. K. J.

ELEGANT MODES IN THE XIXth CENTURY; FROM HIGH WAIST TO BUSTLE. By ANGUS HOLDEN. (Allen & Unwin, 1935.) 7s. 6d. net.

My own prejudices hardly fit me to deal fairly with this book. To me "costume" begins to lose its flavour with George III, finally becoming null and void with the French and Industrial Revolutions and the rise to power of the *grande couture*; even as war lost all comprehensible appeal to the more generous instincts when commanders took to leading their troops from behind on the model of "that celebrated, cultivated, underrated nobleman, the Duke of Plaza Toro," when mechanics stultified brawn, dash and endurance, and the sole ultimate beneficiary became the non-combatant profiteer. On the other hand the absolute lack of cant with which this author boldly avows his own preferences is a thing I find wholly congenial.

Decidedly the early and mid-Victorian modes are coming into their own: already they begin to assume the dignity of romantic legend. Mr. Holden's approach is individual and refreshing. He makes no mystery of his personal likes and dislikes: this is no apology but an apologia. One feels that his professed æsthetic canons are merely a casual pretext for eulogizing what happens to appeal to his own taste: actually they can be and frequently are employed as a basis for wholesale condemnation: "'Muffins is wholesome—muffins is not wholesome,' says the doctor wery fierce!" The same is true of nearly every eccentricity of bygone fashion. It

is his refusal to defer to alien taste that lends so much zest to his confession of the faith that is in him and a certain jaunty appeal lacking in most costume-books to the present work. He is out to enjoy himself, and of that enjoyment we can partake even while we refuse to be convinced.

F. M. K.

BASKETWORK THROUGH THE AGES. By H. H. BOBART. (London: Oxford University Press. Humphrey Milford.) 12s. 6d. net.

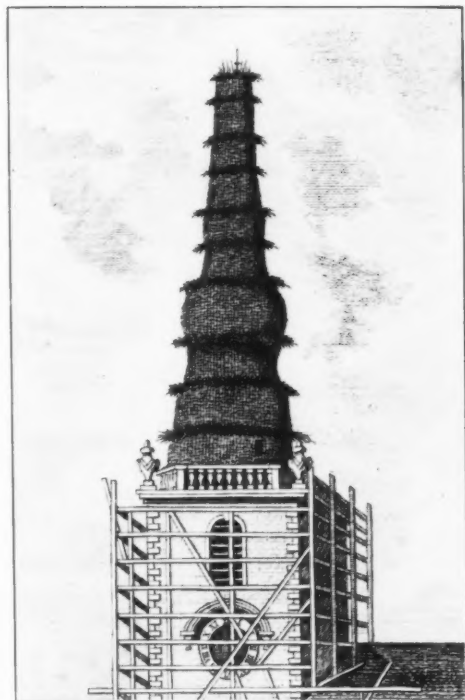
Basketwork is the oldest handicraft in the world, older even than pottery. Baskets are still always made by hand, very much as they were in the Prehistoric, Egyptian, Assyrian, Greek, Roman and other periods so pleasantly described here. Some authorities believe



"FEMME DRAPÉE DEBOUT"
(See *Les Terres Cuites Grecques*)

From Myrina

BOOK REVIEWS



WICKERWORK SCAFFOLDING
From the Engraving by Matthew Skinner, 1788
(British Museum)

that interlaced patterns carved on stone crosses and other ancient monuments prove that they replaced earlier wicker or basketwork monuments. The wicker scaffolding erected by Thomas Birch, in 1787, for the repair of Islington Church steeple, was probably the strangest use of basketwork in England. It contained a spiral staircase to the top, so that the work was done easily and safely.

No one knows the derivation of the term "basket," for the suggested connection with the Latin "bascauda" is shown by Mr. Bobart to be untenable. He mentions that "putchard," "putcher," and "putt" are local names of the baskets set to catch salmon, adding that the origin of these names is unknown. On the Severn estuary these baskets are called "poches," the "o" being pronounced as the "u" in "butcher." This seems to make it clear that all these names are only variations of the French word "poche." The brass shown in Fig. 78 is that of Sir Robert (not John) de Septvans.

Considerable research has resulted in a charming book, worthily illustrated.

C. K. J.

EGG TEMPERA PAINTING; TEMPERA UNDER-PAINTING; OIL EMULSION PAINTING. By VACLAV VYTLACIL and RUPERT DAVIDSON TURNBULL. (Oxford.) 7s. 6d.

This book is written expressly for painters who aspire to make their pictures more permanent in the physical sense. It is for them a useful commentary on Max Doerner's important treatise, "The Materials of the Artist."

The authors advocate a system of applying pigment depending on a working knowledge both of oil paint and of tempera, and they are firm believers in that Maroger medium which some time ago was explained by its inventor through the lips of the late Mr. Roger Fry at the Courtauld Institute. Opinions now differ as to whether this medium has been found to justify the claims then made for it. That the experiment was well worth while was emphasised at the time by Professor Rothenstein, and it may still lead the technician in the right direction. Since the subject is not of very general interest to most readers, even of a magazine devoted entirely to art, we must, in commending the book, leave final, or rather further, judgment to the few specialists who will be attracted by its title and contents.

R. R. T.

THE ART OF THE BOOK AND ITS ILLUSTRATION.

By JAN POORTENAAR. (Harrap.) £1 1s.

In this handsome quarto volume Mr. Jan Poortenaar sets out to tell the whole story of the making of books, and the art—perhaps one should say the score of arts—which go to it. Himself an artist, author, etcher, lithographer, and, of late years, publisher, he brings to his task not only a fund of knowledge of fact and theory, but that instinct for good work which is summed up in the word "taste." Add to this a spice of humour and just the faintest touch of malice against fools and pedants, and you have a very human book on a subject which might easily dull into mere historical record or dither into theory.

Jan Poortenaar traces the evolution of good lettering, fights anew the age-long battle of the invention of printing, stating fairly—good Dutchman that he is—the Dutch case, shows the development of printing right up to our own time in Europe and America, and then deals with every stage of book creation from the MSS. to the binding. There are particularly useful sections on the technical processes of illustration. If we complain it is that just occasionally the author does not quite get the range of his public, explaining in too much or too little detail a technical process. But this is a small fault when one realizes the vastness and complexity of the subject.

To the average author, to printers themselves, and to the artist with an eye on book illustration, the volume offers expert guidance. To that ever-growing class, the lovers of fine printing, it should be a delight. And for those who retain their youthful urge to "see the wheels go round" in one of the great departments of contemporary living it should have its own fascination. Beside a wealth of plates and diagrams the theme is illustrated by an appendix consisting of specimens of fine printing contributed by various presses.

H. S.

LETTERING FOR TEACHERS AND STUDENTS. By GEO. W. JACKSON. (London: John Lane.) 5s. net.

The clear directions and excellent plates and diagrams in this manual make it possible for any person of average ability to acquire the art of beautiful lettering. At the same time plenty of scope for originality is allowed to clever students, so that they may learn how to develop their own ideas. Beginning with the plain Sans Serif, Mr. Jackson takes the student through all styles of Roman, Italic, Script and Gothic lettering, paying great attention to proportion, spacing and layout, with hints regarding the use of the brush.

C. K. J.

ART NEWS AND NOTES

ROUND THE GALLERIES

UNDOUBTEDLY the most interesting experiment of the month is the Exhibition of Contemporary British Art at the City of Birmingham Art Gallery, promoted by Windsor and Newton with the assistance of a selection committee under the chairmanship of Dame Laura Knight, D.B.E., whom we must here take the opportunity of congratulating on thus becoming the first woman Academician elected since Mary Moser. The other members of the committee were W. O. Hutchinson, Algernon Newton, Bertram Nicholls, Edward Wadsworth and Mr. S. C. Kane Smith, M.B.E., the curator of the Birmingham Art Gallery. The chief feature of the exhibition that roused special interest and some hopes may be cited from the introduction to the catalogue.

"The purpose is to endeavour to bring together in sympathy, appreciation and understanding all groups of artists of all schools and tendencies, with a view to breaking down those cliques and prejudices which have arisen during the last hundred years among British artists. . . . It is hoped that by means of this exhibition, including as it does all schools of painting and representing all tendencies and expressions in the Art of this country under one roof, the interest and confidence of the public will be regained, and that it will help them to recapture their lost desire and courage to buy pictures. . . ."

These are brave intentions, the success of which promised unusual interest. But, alas! promise is easier than performance. Owing to our genial British habit of muddling through, that is of failing to stare the problem full in the face and to calculate its difficulties, the Birmingham Exhibition, from the angle that would have been most instructive, must be counted a failure.

This does not imply that the show is not fairly good. As a whole it seems rather less interesting than the touring exhibition which the Tate Gallery sent round the Colonies. But as a just collective resumé of all the major tendencies at work now in the British Isles it does not succeed. The reason for this is peculiar. Although the members of the selection committee were apparently chosen for their different points of view, these were, as a matter of fact, only superficial. Bertram Nicholls, Algernon Newton and Wadsworth, though looking in very different directions, are all doing so from about the same spot. Then, instead of determining what were the more interesting general tendencies in Britain and inviting the best representatives to illustrate them, invitations were issued broadcast, and in consequence the committee was overwhelmed by a flood of some 3,500 pictures. The committee did not spare themselves, but the results are disappointing. The Academy itself is not well illustrated, figure painting and group composition is ill-represented, expressionists few and far between, and even the abstractionists shy and shrinking. One could put a finger on at least fifty artists who should have been commandeered to fill some of the gaps, while many now included are merely redundant. The result is that instead of an exciting variety we find a hint of

monotony, in which, moreover, many of the artists themselves, with that pigheadedness easily found in the artist class, have failed to send works properly characteristic of their true styles.

Some of those who are unrepresented may be found, for instance, at the National Society, Royal Institute Galleries. Painters such as Leon Underwood, Wyndham Tryon, Adrian Allinson, Neville Lewis, Charles Cundall, P. F. Millard, and even such lively youngsters as Agnes Martin, Pamela Strain or Grace Rogers offer various sidelights on the art of to-day which are not shown at Birmingham. And, again, since we are, it seems, in a plaintive mood, the National Society itself is not as lively as it might be. In a way we might expect the National to be, as it were, the Autumn Salon of London. It encourages both advanced and progressive members, and yet each year promises something that it does not quite give us. The advanced seem to be looking backwards and the progressive to be becoming interested more in the problems of paint than in those of expression, which is the surest way to reach the grand dead level of dullness. So that, despite the promise of its youth, the more experienced members still hold their places. Leon Underwood with his Mexican sketches, L. S. Lowry who has taken his slum street whimsies into the country, Allinson, Elmslie Owen, Kirkland Jamieson, Fairlie Harmer, Beatrice Bland and Clare Attwood all show excellent things. The outstanding pieces of the show are once more the sculpture exhibits, headed by Maurice Lambert with his seductive "Lost Figurehead," a piece of energetic imagination in London planewood, gilt. He is well seconded by Michael Foley, R. P. Bedford, Cecil Brown and Barbara Austin Taylor.



"KOI" (Fish)

By O. Kikudi

(Exhibited at the Greatorex Galleries)

ART NEWS AND NOTES

To pass from the youthful liveliness of the National to the expert sobriety of the Painter-Etchers, at the R.W.S. Gallery, would perhaps be too violent a transition, so one might first consider the full, though not complete, collection of etchings by Augustus John at the Adams Gallery. Looking from the National to the Painter-Etchers one is sometimes tempted to murmur the old saw: If youth but knew, if age but could. John once almost solved the problem, since most of these brilliant little plates were produced between 1902 and 1910. The gusto and vitality of the small works give them a place by themselves; pieces such as "The Big Grotto," "The Little Grotto," "Maenad Resting," "Les Femmes Damnées," "Girl Seated with a Shawl" or "The Weary Women" are so complete that one does not ask for any elaboration.

Turning from these little masterpieces to the more solemn productions of the Society of Painter-Etchers one misses at once the peculiar spontaneity which is one of the prime qualities of the etching needle working on wax. The etchers seem more and more to be feeling the material they work on and less and less the material they work with; the hardness of metal is expressed rather than the suppleness of wax. In this respect the show at Birmingham is more lucky than the present exhibition of the Painter-Etchers, the selection at the former being particularly strong in good compositions. Nevertheless, among the etchers at the R.E. Fredrick Austin, Paul Drury, F. L. Griggs and Lawrence Josset add to their best things, Stanley Anderson continues his well-engraved series of country labourers, and of the wood-engravers I would select C. W. Taylor, Sydney Lee, Gwendolen Raverat, John F. Greenwood, Norman Janes, Clare Leighton, Iain Macnab, C. F. Tunnicliffe, Miss B. Moray Williams and Nora S. Unwin.

A fine collection of line engravings from the times of Martin Schongauer (1440-91) to the middle of the XIXth century may be seen at Colnaghi's Gallery, New Bond Street. It is remarkable how quickly the "sense" of a craft develops, for one of the earliest examples in the collection, "The Censer," by Martin Schongauer, is in its way as perfect in technical device as anything in the Painter-Etchers. Five centuries have taught us little. Among the interesting plates are a very fine proof of Durer's "Melancholia," "Apollo and Diana" and "The Virgin and Child beside a City Wall," also by the same artist; two prints of Mantegna, "Bacchanalian Group with Silenus" and "Bacchanalian Scene with Wine Vat"; the complex composition, "Christ bearing His Cross," by Schongauer; two fine prints, "Phillip William of Orange," by Jan Wierix, and "Henriette de Balzac," by Jerome Wierix; and other prints by Abraham Bosse, H. Goltius, R. Nanteuil, William Faithorne and G. Edelinck.

Among the one-man shows perhaps the most interesting is the modest exhibition of water-colours by Eric Ravilious at Zwemmer's Gallery. Mr. Ravilious's pictures are carefully and logically composed, ingenious in technique and founded on keen perception and witty reflection. For instance, the almost geometrical balance of his greenhouse interior, "Cyclamen and Tomatoes," is given just the necessary variation by a line of dark shadow on the left balanced against a few extra dark stems on the right. Compositions such as "Coalyard,"

"Poultry," "Garden Path" and "Firle Beacon" are all as successful as they are original without overstrain.

At the Leicester Galleries Mr. John Aldridge also gives us a rather novel version of the British scene. His combinations of acid green, greys and blues refresh, but the most unusual pictures are perhaps "Ives' dove-house, March 1935" and "Snow at the Place, Gt. Bardfield." The latter, with its contrast of grotesque trees emphasized by the whites, is particularly effective. In the adjoining rooms is a large collection of recent drawings by Matisse, including some compositions made for "Ulysses" by James Joyce, though in this case the poet Homer seems to have the prior claim. The line drawings are finely gestured summaries of dramatic nude poses, though their size, compared with the means employed, gives them an air of decorative emptiness. On a smaller scale they would have a keener appeal.

At the Redfern Gallery Mr. Basil Jonzen has gone off on an experimental jaunt, and his large flower studies, though excellent in the floral parts, seem a bit casual and monotonously handled in the brushwork of the accessories. From this defect the big composition, "Flowers on a Tea Table in Studio Window," is almost free.

Once again to contrast youth with experience there is an exhibition by that veteran lithographer Mr. A. S. Hartrick at the Twenty-One Gallery. Though Mr. Hartrick has long been a member of the R.W.S. his black and white work is more widely known, and we are glad to see here a collection of his dextrous water-colours. Mr. Hartrick has a personal method of using the medium and, in the present exhibition, shows himself particularly successful with small beach scenes—"On the Beach, Bexhill," "The Philosopher and the School Children," "Summer Holidays" and "High Tide"—which are eminently suited to his touch. In his studies to illustrate "The Queens Quair" of Maurice Hewlett he recreates successfully the air of the period, and so comes into a cultural affinity with some of the engravings at Colnaghi's.

In the work of Mr. Clive Gardiner at the French Gallery, on the contrary, the memory of other painters' mannerisms have not yet properly blended to become a personal manner. Mr. Gardiner is a highly skilled painter and a good colourist, but he has not yet contrived to think about his art in a wholly consistent way; that is to say, he sees landscape with one eye, figures with another, and when he brings the two together has not unified his twin conceptions. So that his happiest conceptions are his smaller panels of a spontaneous nature and the three water-colours of Scilly, in which his technique is more freed from preconceptions.

At the Lefevre Gallery the chief exhibition is that of J. D. Fergusson, who has been a stranger from British galleries for some years. In 1912, or so, Fergusson made the hit of the year at the Autumn Salon in Paris and demonstrated the essential quality of his style. He has since made other experiments, but now comes definitely back to his previous vision, refined and strengthened by experience. Fergusson's work expresses a feeling of sensuous delight which is all too visibly lacking from so much of our successful contemporary painters' almost puritanical browns and olive greens. Few artists can

produce as he can an effect as if the work glows with the petals of living flowers. Yet at times one is tempted to wonder whether his simplification of form does not smack a little too consistently of the wrist. One may then find in studies such as the massive "Craig Coignach" a deeper note than that struck by his decorative femininity, and wish that he would give us more of that kind.

Sensuous delight is obviously lacking from the growling studies of London to the Eastwards by William Gaunt, which are shown in the adjoining room. No two styles could be in greater contrast. Mr. Gaunt might well be the type of man who enjoys a good funeral, but within his sombre moods he seizes unexpected combinations of form. "Dock Walls," "Oil Town," "Barking Creek" and "At the Water's Edge" are powerful, various, dramatic and just.

The third contrast at the same galleries is provided by the abstract paintings and sculpture of Miss Paule Vezelay.

At the Wildenstein Galleries M. André Masson is showing a series of "surrealist" paintings concerned with locusts, skeletons and Don Quixotes. The paintings are distinguished by the vehemence of his use of colour. This is attached to forms designed to make our blood run cold, and thus emulative of the fat boy in Pickwick, yet which fail in their object because of their meagre quality. And in spite of the brilliance of the chromatic contrasts this meagreness is reflected in the colours themselves which seldom take on substance, and so the dream never leaves the canvas or conveys a sense of conviction. And without conviction there can be small response to art.

J. G.

EXHIBITION: FISHES, BIRDS, FLOWERS AND ANIMALS. WATER COLOURS ON SILK BY LEADING CONTEMPORARY JAPANESE ARTISTS AT THE GREATOREX GALLERIES.

On page 172 will be found an illustration of one of the exhibits in the above-mentioned show. It is typical of the rest also. These artists seem like brothers and fellow apprentices of one and the same master. They are very much like one another in their craftsmanship and conception. Their skill is indisputable. They reach the highest artistic levels, where they are most sparing in their colour and, curiously enough, they seem to get more inspiration out of fishes than out of any other natural form, as may be judged from Mr. O. Kikudi's work.

We learn from New York that the famous T. B. Clarke Collection of early American portraits, the largest of its kind, was recently acquired by the Knoedler Galleries of New York for more than a million dollars. It includes, amongst other portraits of great historical interest, paintings by Gilbert Stuart, Edward Savage, Ralph Earle, Rembrandt Peale, Charles Wilson Peale and Henry Inman.

Messrs. Chas. J. Sawyer, Ltd., of 12-13, Grafton Street, have just issued their catalogue No. 128, including a supplement of Autograph Letters. As the catalogue contains some especially interesting items, we wish to draw our readers' particular attention to it.



PORTRAIT OF MISS VICKARS

By Mary McEvoy
At the Knoedler Gallery.

The portrait of Miss Vickars illustrated on this page forms part of an exhibition of portraits by Mrs. Mary McEvoy which opens at Messrs. Knoedler's Galleries in Bond Street on March 12th. Mrs. McEvoy, who is, of course, the wife of the late Ambrose McEvoy, studied at the Slade School, and has exhibited in the Royal Academy, the Paris Salon, etc. Her picture of an "Interior: Girl Reading" is in the Tate Gallery, and she has other paintings in public galleries.

Messrs. Leger are holding an interesting exhibition of paintings by the Russo-Parisian artist Marié Katz, who has recently returned from a visit to Egypt, Syria and Palestine. His pictures represent a record of his impressions.

CORRECTION: The reference on page 65, line 38, of the February issue, referring to "Ascension" Window of Le Mans should read "South Aisle."

OUR COLOUR PLATES

VASE OF SLENDER BALUSTER FORM, Porcelain - Coral-red. Height 45cm. Mark of K'ang-hsi period.

From the collection of Monsieur and Madame Maurice Solvay. This and the objects illustrated on page 162, are on view at the Chinese Exhibition, Burlington House, W. 1.

MR. AND MRS. BROWN OF TUNSTALL, by THOMAS GAINSBOROUGH. About 1754-1755.

Canvas 83.8 by 140.9 cm. In the collection of Sir Philip Sassoon, Bt. See the article on the Gainsborough Exhibition, page 124.

G. WILDMAN, Esq., WITH GUN AND DOGS. By BEN MARSHALL. (Tate Gallery).

The article on The Sporting Room at Millbank, page 145.

ART IN THE SALEROOM

PICTURES & PRINTS • FURNITURE • PORCELAIN & POTTERY
SILVER • OBJETS D'ART

THE FARNLEY HALL TURNERS

The interest of art lovers generally will be aroused by the news that through the recent death of Major J. H. Fawkes there is a possibility of the famous Farnley Hall Collection of paintings and drawings by Turner coming into the market. Turner went to Yorkshire for the first time in 1797, but not until several years later began his friendship with Walter Ramsden Fawkes, the squire of Farnley, which was to last until the latter's death in 1825. Most of the best works in the collection were done for Fawkes on commission, and Turner visited the Continent on several occasions at his instigation. In 1890 the Rev. Ayscough Fawkes sent forty-nine to CHRISTIE'S Rooms, which made various sums, ranging from £100 to £2,625; the whole collection producing a total of £21,736. Turner died in 1851, and less than two years after his death one of his pictures, the "Dogana Church at S. Giorgio," an oil painting, made £1,155 at the Broderip sale at CHRISTIE'S in 1853, and ten years later another record was established when a water-colour, "Tivoli," made £1,890 at the Allnut sale at the same rooms.

CLOCKS AND WATCHES

The interesting collection of over 120 clocks and watches formed by D. J. Hamilton-Lister, Esq., is to be sold at Messrs. CHRISTIE, MANSON & WOODS Rooms on March 3rd. Five are by Thomas Tompion, and other noted makers represented are Windmills, Markwick, Brequet of Paris, Ellicott, Prior, Cabrier, Gregson, and Bethoud. A Russian watch, set with a portrait of the late Tsarevitch, is said to have belonged to the late Tsarina of Russia.

SILVER

Messrs. CHRISTIE, MANSON & WOODS are selling on March 4th a collection of Old English silver, the property of S. J. Farrer, Esq., including a quantity of XVIIIth-century silver of fine quality, such as soup and sauce tureens, candlesticks, candelabra, meat dishes and table silver, also a collection of Georgian silver from various sources, including a Commonwealth skirted tankard (1652), a Charles II peg tankard, by John Plummer, York (1673), a Queen Anne two-handled cup, Chester (1702), a Queen Anne plain octagonal coffee pot (1711), a pair of George II sauceboats, by Paul Crespin (1732), a table service by the same maker, mostly 1751, a George I table bell (1722), and a number of Queen Anne and George I mugs. Also in the sale is a collection of German silver, the property of H. U. Kuester, Esq., including a German XVIIth-century silver-mounted nephrite bowl. Messrs. SOTHEY & Co. are selling on March 5th a collection of old silver from various sources, including a fine silver-mounted Black Jack of tapered cylindrical form, maker's mark, apparently, "E.C." in a rectangle, early XVIIIth century, a superb Lignum Vitæ Wassail bowl and cover, XVIIth century, a George II coffee pot of plain tapering form, by Joseph Smith, London (1732). This coffee pot is recorded by Sir Charles Jackson in "English Goldsmiths and their marks," second edition, p. 186; it is the piece from which the example of the maker's mark was taken. The Robert Drane mazer, a small mazer with typical maple-wood bowl and flat base: the print is silver gilt, 2½ in. diameter, and consists of a moulded boss with rayed and scallop edging, enclosing a small medallion, 1½ in. diameter, engraved with a figure of Guy of Warwick slaying the Northumbrian dragon, English, unmarked, circa 1500, 5½ in. diameter. This mazer is recorded, and the print inside it is illustrated by Sir Charles Jackson in "History of English Plate," vol. 2, p. 628. Four unusual American beakers of plain tapering form with moulded lips and base rims, three by J. Lynch, of Baltimore, and one, probably, by G. Aiken, Baltimore, circa 1790-1810, about 3½ in. high; a rare early George II bullet teapot of unusually small size, maker's mark "I. P.," London (1738) (see illustration); a set of three silver-gilt vases, by Samuel Whitford, London (1821). Each vase is engraved four times with the insignia and crest of William, Duke of Clarence, afterwards William IV, as Grand Master of the Order of the Bath, to which dignity he was temporarily appointed during the incapacity of his father, George III; a Charles I parcel-gilt sweetmeat dish, by W. Maunday,



SILVER SWEETMEAT DISH, TEAPOT AND TANKARD
To be sold at Messrs. Sotheby's on March 5th

London (1630), 7½ in. across the handles (see illustration). A Queen Anne loving cup and cover of porringer shape, by Seth Lofthouse, London (1710), 10½ in. high, engraved with the Arms of Wilson; and a remarkable Colchester tankard, engraved with the Arms of the Earl of Cassilis (see illustration). This interesting tankard, which apparently is unique, appears only to be the second specimen bearing the Colchester mark which has come to light. Sir Charles Jackson refers to a punch ladle stamped R. Hutchinson, Colchester; no other specimens can be traced. However, it is clear the silver was made at Colchester and at Chelmsford in the XVIIth century, as several makers' marks have been found in local records. Also included in this sale is a very fine George III gold cup and cover, 22-carat, of attic form, by William Simmons, of Barbican, London (1801), 11½ in. high. The discovery of this cup, the only one of its type known to exist, adds another specimen to the very short list of examples of Old English gold plate which has survived to this day. Mr. E. Alfred Jones in his work "Old English Gold Plate," published in 1907, mentions forty-six examples of such plate then known, and during the last thirty years very few further specimens have come to light.

PICTURES

A collection of pictures and drawings of the British Continental School is to be sold at CHRISTIE'S on March 6th, including drawings by James McBey, C. Pearson, Sir George Clausen, R.A., Guadi and H. Alken, and pictures by J. C. Cazin, J. Downman, A.R.A., Augustus E. John, R.A., Fantin-Latour, W. Shayer, senior, A. Cooper, R.A., T. S. Cooper, R.A., 1859, Sir Thomas Lawrence, P.R.A., John Opie, R.A., Corot, David Cox, J. Crome, A. Farquarson, A.R.A., A. W. Devis's Portrait of James Alexander Simpson, Esq., when a boy; solicitor to the Foundling Hospital from 1852-1860 (see illustration), and E. M. Wimperis.

COINS

On March 9th and 10th at Messrs. SOTHEY'S Rooms is to be sold the important collection of Sicilian coins formed by the late Captain S. Mavrojani, and Mr. F. Netherton's collection of Greek, Roman and Byzantine gold coins.

CONTINENTAL AUCTIONS

The famous collection of the international portrait painter, Antoon van Welie, of The Hague, will be sold by auction at the "Leesmuseum" Rokin 102, Amsterdam, by Herr Mak Van Waay on April 7th and 8th. Antoon van Welie painted the Popes Pius X, Benedictus X, Pius XI, and is well known in England, where he painted the portraits of several leading society men and women. He was a great lover of the early Italian School and the first glass painters of the "Golden Age" of his own country, and, therefore, we find in his collection a selection of the best Italian, Flemish and Dutch artists of the XVIth and XVIIth centuries, including Correggio, Giotto, Tiepolo, Tintoretto, Rembrandt and Rubens.



PORTRAIT OF JAMES ALEXANDER SIMPSON, ESQ.,
WHEN A BOY By A. W. Devis
To be sold at Messrs. Christie, Manson & Woods on March 6th

NATURALLY no sale was held during the month of January, but those held during the early part of February, though on the whole of only moderate interest, nevertheless attracted a good attendance, and prices were quite satisfactory.

BOOKS AND MANUSCRIPTS

Messrs. SOTHEBY'S held a two-day sale of printed books and a few manuscripts on February 3rd and 4th, at which a first edition of W. H. Hudson's "Green Mansions" realized £19; Samuel Johnson's "A Miscellany of Poems by several Hands," published by J. Husbands, old half calf, joints cracked, Oxford, 1731, £11; this contains a Latin translation of Pope's "Messiah," Johnson's first printed work; T. L. Peacock's "Nightmare Abbey," first edition, original boards, uncut, 1818, £10 10s.; Henry Fielding's "The History of Tom Jones, a Foundling," first edition, six volumes, 1749, £28; William Blackstone's "Commentaries on the Laws of England," first edition, four volumes, folding table in vol. 2, old calf, Oxford, 1765-9, £15 10s.; J. & J. Boydell's "Picturesque Scenery in Norway," eighty coloured plates, a few pages of text foxed, no half-title, 1820, £24; two volumes of old Scrap Books containing views, portraits, caricatures, etc., including coloured views of St. Helena, by I. Clark, after James Wathen, coloured plates by Clark to illustrate Don Quixote, and a few of Rowlandson's coloured illustrations to Don Quixote, etc., also three portfolios of drawings and illustrations, £61; N. Heideloff's "Gallery of Fashion," vols. 1 to 3 in one volume, 1794-7, £24; and the Promptuarium Parvulorum Clericorum, title in red and black with device, soiled and slightly defective, wants all after L. 4, Wynkyn de Worde (1512?), Alanus; De Parabolis, woodcut on title, Wynkyn de Worde, 1525; Joannes Despauterius Ninivite, De Accentibus et punctis Libellus, title within woodcut border, Wynkyn de Worde, 1525; the three works in one volume, half calf, book-plates of John Fenn and John Frere (1512-1525, £50.

At Messrs. KNIGHT, FRANK & RUTLEY'S Hanover Square galleries, on February 7th, a copy of the first issue, first edition of "Alice in Wonderland," with illustrations by J. Tenniel (London: Macmillan & Co., 1865) was sold for 900 gs.

IVORIES AND IVORY CARVINGS

At Messrs. CHRISTIE'S sale of the Ernest Hartland collection of ivories on February 5th, the following prices were realized: For a standing figure of Sennin, holding a stick and peach in his hands, decorated with various colours, 21½ in. high, signed

Masakatsu, £26 5s.; a standing figure of Kuan Yin, holding a lotus flower, 20 in. high, £18 18s.; a standing figure of Jurojin, holding a tortoise, 13 in. high, signed Seison, £15 15s.; a large figure of Ryujin, with dragon, holding a sword in his left hand, with a lotus bowl and a rose quartz ball in his upstretched right hand, 29 in. high, signed Shinko, £52 10s.; and a pair of woodcutters, one of them about to smoke a pipe, the other holding his axe and a basket of potatoes, 15½ in. high, both signed Gyokushi, £18 18s. Among the European carvings on ivory, a Flemish tankard, the barrel carved with bacchanalian revels, the cover surmounted by a figure of Venus and Cupid, fetched £40 19s.; a figure of a Roman Emperor, his toga and straps inset with precious stones, 14½ in. high, £19 19s.; and a group of Leda and the Swan, the figure of ivory, bent at the waist, resting her left hand on a silver statuette of the swan, the drapery held in her right hand and falling to the ground of gold, and her necklace and bracelets of gold inset with turquoise, on marble and bronze plinth, 27 in. high, by James Pradier, signed, £388 10s. This group was from the Breitmeyer Collection, and was included in the London Exhibition of 1851.

POTTERY AND PORCELAIN

At SOTHEBY'S sale on February 6th a fine "Famille Verte" garniture of two baluster vases and covers and a yen yen vase, decorated with a bold peony and Phoenix design interspersed with root ornament and butterflies, K'ang Hsi, realized £75; and among the English porcelain a pair of rare Plymouth figures of a boy and girl, seated on tree trunks, scantily draped, 7½ in. and 7½ in. high, fetched £16 10s.; a similar in the Schreiber Collection is illustrated by Rackham, Plate 78, No. 700, see also Read "Porcelain Statuettes," page 11, a pair of Nantgarw dishes, of square shape with fluted rims and dentil borders, painted with regular sprays of flowers, by de Junic, 9½ in., impressed mark "Nantgarw, C. W.," and another dish of the same shape, painted in the centre with three roses, by Billingsley, within a thistle border, 9½ in., impressed mark, £25; and a pair of Chelsea octagonal "Hob in the Well" plates, painted in Kakiemon style, with a floral border and two children by a large porcelain jar into which a companion has fallen; the boy on the left, with great presence of mind, is about to hurl a stone and shatter the jar and rescue his companion, 8½ in. high; raised anchor period, £17 10s. These plates received the misapplied title of "Hob in the Well" in the Chelsea catalogue of 1755, owing to the popularity of Cibber's farce "Flora, or Hob in the Well," but the subject is that of Shiba Onko (Chinese Sze-Ma-Kwang). At their sale on February 12th a bowl, with plain white interior, the exterior brilliantly enamelled with a profusion of flowering plants in colours on a crimson ground, the base with the six-character mark of Yung Cheng within a rectangle, 5½ in., fetched £23. A similar bowl in the Charles Russell Collection is illustrated by R. L. Hobson in "Chinese Ceramics in Private Collections," Colour Plate 29, Fig. a and Fig. 349. A vase (mei p'ing) of elegant inverted baluster form, painted with a broad scrolling band of peonies round the body, a deep band of false gadroons round the base and Jui-shaped lappets round the shoulders, 9½ in., XIVth-XVth century, £26; a symbolic jar of oviform shape with slightly lobed octafoil sides, painted round the body with the eight Immortals, each holding their appropriate symbols, on their way to the rocky isles of the



A SET OF THREE FAMILLE ROSE VASES AND
COVERS. 25 in. high. Yung Cheng

To be sold at Messrs. Christie, Manson & Woods on March 16th

ART IN THE SALEROOM

Blest, on a ground of pao shan hai shui, between borders of false gadroons and pendant jewels, 11 in., Chia Chin mark and period, £30. A similar vase is illustrated in Edgar E. Bluett's article on the Alfred Clark Collection in *Apollo*, March, 1934, Plate 12, page 142. A pair of important early vases, 15 in., Sung Dynasty, £52. These are illustrated in R. L. Hobson's "Chinese Ceramics in Private Collections," Plate 299, page 165, a rare saucer dish of small size, 5½ in.; Hung Wu six-character mark within a double ring, £50; a rare egg-shell cup, 1½ in., mark Ta Cheng Hua nien chih within a rectangle, brilliant state, £95; and a very fine large "Famille Verte" dish, 20½ in. diameter, yu mark, K'ang Hsi, £170. The total for this sale was £2,068.

JAPANESE AND CHINESE COLOUR PRINTS

Messrs. SOTHEBY'S sale of Japanese and Chinese Colour Prints on February 11th was most interesting, for although the prices were not large in a general way, they were very gratifying for collectors of these works of art, as they showed a marked improvement on those of recent years. A Chinese colour print, a twisted branch of magnolia conspicua, with large pale greenish flowers and sprays of hypericum ascyron overhanging, and above, two flies on the wing, with a poem by Ting Ying Tsung, one of the very first edition prints from Chieh Tzii Yüan, "The Mustard-seed Garden," of A.D. 1679, realized £8. This print was from the Hume Gore Collection. A Japanese colour print, one sheet of the celebrated set of the six Tama Rivers, a lady being helped by her maid in fording the Yamashiro Tama River, and a young man looking on, Yama Buki growing on the banks, medium size, upright, sealed Shunman, fetched £5 10s.; Seven Beautiful Women of the Green Houses in a group, all but the foremost standing, that one on one knee before a Koto, large size, upright, signed Shunskó, £5 10s.; Hanamurasaki of Kado Tama-ya, seated holding up a scroll with her calligraphy, on a pale yellow ground, one of a set Seiró Bijin Rok' Kasen, "Six Beautiful Women Poetesses of the Green House," large size, upright, signed Yeishi, £17 10s.; Takikawa of Ogi-ya, large bust portrait holding a sake cup, on a mica ground, large size, upright, signed Chókosai Yeishó, £24; Iris and Grasshopper, one of the large set of flowers, large size, oblong, signed Zen Hokusai L-itzu, £19 10s.; a complete set of eight oblong prints, first editions, "Eight Views of Omi," really Lake Biwa, all signed Hiroshige, £25; and Buyó Kanazawa Hachi Shó Yü-Kei, "Night Scene of the Eight Views of Kanazawa," triptych, dated Snake 7th month 1857, first edition, and a fine impression, signed Hiroshige, £37.

OLD ENGLISH SILVER

At Messrs. CHRISTIE'S sale of old English silver on February 12th, a George I plain cylindrical tankard and cover, 8 in. high, by Bowles Nash, 1720, realized £36 os. 3d.; a circular salver, of shell and scroll outline, 10 in. diameter, by William Peaston, 1752, £28 17s. 6d.; a George I square waiter, 6 in. square, by Paul De Lamerie, 1723, £63 7s. 2d.; a Queen Anne plain



ONE OF A PAIR OF FAMILLE ROSE DISHES.
15½ in. diam. Ch'ien Lung

To be sold at Messrs. Christie, Manson & Woods on March 19th



PORTRAIT OF LIEUT.-COL. ALEXANDER MACKENZIE FRASER, OF CASTLE FRASER, ABERDEENSHIRE.

By Sir Henry Raeburn, R.A.

To be sold at Messrs. Christie, Manson & Woods on March 20th

cylindrical tankard and cover, 7 in. high, by Wimans, 1709, £27 4s. 8d.; a pair of Charles II beakers, 4 in. high, 1681, maker's mark A.R., £82 18s. 3d.; a circular tea caddy, engraved with three Chinese figures, swags of laurel and a crest, the cover with leaf finial, 1768, £26 9s. 2d.; a circular salver, 13 in. diameter, by Thommas Hannam and John Crouch, 1766, £21 19s.; and a pair of waiters, similarly engraved, 7½ in. diameter, by the same makers, 1766, £20 7s.

PERSIAN AND INDIAN MINIATURES AND MANUSCRIPTS

At Messrs. SOTHEBY'S sale on February 10th of Persian and Indian miniatures and manuscripts, the property of the late R. S. Greenshields, Esq., Assar of Tabriz, Mihr u Mushtari, "The Sun and Juniper," a romantic poem in Persian, written in Masta'liq, within gold and black rules on 221 leaves, with gilt captions, the first two pages fully illuminated, and with ten miniatures on gilt grounds, scribe Murshid al-Din Muhammadi, and dated 962 A.H.—1506 A.D., gold stamped leather flap binding and doublures, 8vo, fetched £40. This was shown at the Persian Exhibition in 1931. A Miscellany of Prose and Verse, Persian MS. written in Shikaster within gold and black rules on seventy-nine leaves of variously coloured gold-sprinkled paper, set in gilt floral hashiya of other colours, the only name discernible is that of Hakim Anwari, with illuminated sarlough and five miniatures inserted at some later date than the MS. which is dated 985 A.H.—1577 A.D., £46; a Persian miniature of a Darwish on his knees with hands folded in his sleeves, with gilt floral design on a pink hashiya, 13 in. by 7½ in., XVIIth century, £27; and an Indian miniature Din Mahmud, King of Turan, seated reading a book, intimidad ud-daula standing with hands outstretched, and Mulla Do Piazza on an emaciated mule, all mounted on gold-splashed hashiya, Indo-Persian, £16 10s.

EDINBURGH SALES

At Messrs. DOWELL'S sale of silver and Sheffield plate on January 24th, a circular hot-water kettle, on stand with spirit lamp, fetched £11; a set of four oblong Sheffield plate entrée dishes with covers and handles, £12; a silver tankard with dome cover, plain, London, 1769, £21 12s.; and another London, 1775, £23 18s. At their sale of furnishings on January 30th, an old Flemish walnut and marqueterie bureau, 3 ft. 6 in. wide, fetched £12 12s.; a mahogany pedestal writing table with nine drawers, £12; a grandfather clock by Andrew Millar, Edinburgh, £15 15s.; a Chippendale upright wall mirror, £16; and a Dutch Kingwood commode, 4 ft. 4 in. wide, £15 15s.

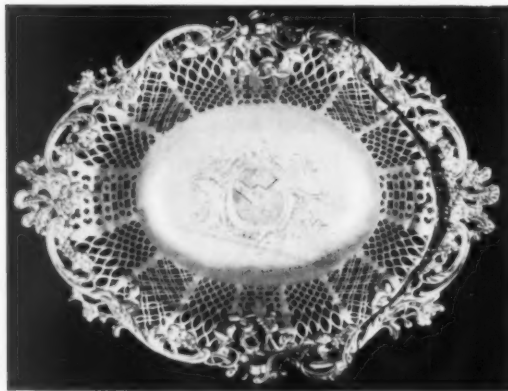
HERALDIC ENQUIRIES

REPLIES by SIR ALGERNON TUDOR-CRAIG, K.B.E., F.S.A.

Readers who may wish to identify British Armorial Bearings on Portraits, Plate, or China in their possession, should send a full description and a Photograph or drawing, or, in the case of silver, a careful rubbing. IN NO CASE MUST THE ORIGINAL ARTICLE BE SENT. No charge is made for replies, which will be inserted as soon as possible in "Apollo."

B. 71. ARMS ON SILVER CAKE BASKET by THOMAS HEMING, 1664.—Arms: Vert, on a chevron between three bucks trippant or, as many cinquefoils gules, Robinson; on an escutcheon of pretence: Quarterly: 1 & 4: Per chevron engrailed or and azure three martlets counterchanged, Hodgson; 2 & 3: Gules, six annulets, three, two and one, or Musgrave.

These are the Arms of Robinson of Silkworth Hall, co. Durham, with Hodgson of Newby Grange, co. Cumberland, quartering Musgrave of Eden Hall, co. Cumberland.



B. 72. 1. The seven quarterings as given on the Brass of Clement Throgmorton and Katherine Nevill, his wife, at Haxley, co. Warwick, are blazoned in the Visitation of Warwickshire, 1619, but no names are there assigned to them. They are, however: (1) Throgmorton, (2) Alderbury, (3) Olney, (4) Spynnye. The fifth quartering is blazoned "Argent, on a fesse embattled between six crosses patée fichée, three plates (not crescents)," and is for Reveshyllyn. The sixth quartering "Gules, three bird-bolts argent" is for Bossan, and the seventh for Wyke. (NOTE.—Sir Thomas Throgmorton of Coughton married Mary, daughter and heir of Robert Olney of Weston Bossan, by Goditha, daughter and heir of William Bossan of Weston). On the sinister side the second quartering of the Nevill shield is "Chequy or and azure," for Warenne, and came through Joan, Baroness Abergavenny (b. 1375), daughter and co-heir of Richard, 6th Earl of Arundel (beheaded 1397), who was grandson of Edmund, 4th Earl of Arundel (attainted 1326) by Alice de Warenne, sister and, in her issue, heir of John de Warenne, Earl of Surrey (d. 1347). The other quarterings on the sinister side are: (1) Nevill, (3) Clare, (4) Despencer and (5) Beauchamp.

2. The Arms quarterly with those of Lane on the tomb of Basil Feilding of Newenham, and Goodith Willington, his wife, are those of Stretley, "Gyronny of eight or and sable, on a canton gules a covered cup of the first."

William Feilding, son and heir of Basil Feilding, married circa 1550, Dorothy, daughter of Sir Ralph Lane and granddaughter of William Lane of Orlingbury, co. Northampton, by Elizabeth his wife, daughter and heir of Edmund Strickland of Hoo, co. Bedford, and Joan his wife, daughter and heir of Sir John Stretley, Knt.

3. On the Memorial at Wormleighton, co. Warwick, to John Spencer, the quarterings in the Arms of his mother, Elizabeth Willoughby, are (1) Willoughby, (2) Frevile, and (3) Filioll, "Vair a canton ermine" through the marriage of Sir Edward Willoughby of Wollaton with Anne, daughter and heir of Sir William Filioll of Woodland, co. Kent, circa 1500.

B. 73. ARMS ENGRAVED ON SILVER KETTLE, 1776.—Arms quarterly: Sable, two bars ermine, in chief three crosses pattée or, Bathurst; 2 & 3: Argent, on a cross gules five escallops or, in the dexter canton a crescent for difference, Villiers.

George Bathurst of Howthorpe, co. Northampton, married in 1610 Elizabeth, daughter and co-heir of Edward Villiers of Howthorpe. The kettle must, therefore, have been engraved for one of his numerous descendants.

B. 74. 1. CREST ON SILVER SPOONS, LONDON, 1712. Crest: Amid bulrushes proper a demi water-spaniel argent, gorged with a collar azure, grasping between the paws a fountain.

The Crest of Robert Clayton Swan of Gallowhill, Morpeth, Northumberland, but engraved at a much later date.

2. CREST ON SILVER FORKS, LONDON, 1717.—Crest: A bull's head erased sable, charged on the neck with two chevrons or.

The Crest of a branch of the Bulkeley family.

B. 75. ARMS ON CARVED OAK PANEL.—Arms: Azure, three fleurs-de-lys or dimidiated with ermine simply, surmounted by a French Count's coronet.

The Arms of France and Brittany. Charles, Count of Blois, who died in 1364, married Joan de Penthièvre, heiress of Brittany.



B. 76. (1) ARMS ON SILVER TANKARD, YORK, 1673.—Arms: Gules, a fess ermine between three water bougets argent. Crest: A horse's head bridled proper and coupé at the shoulder. Motto: Fides et fortitudo.

The Arms are those of the family of Meeres of Kirton, in Holland, co. Lincoln.

(2) Device on silver candelabra, Paris, 1868. On a mantle surmounted by an Imperial Crown, the French Eagle surrounded by the chain of the Legion d'Honneur with the pendent Cross.

The device of the Emperor Napoleon III.

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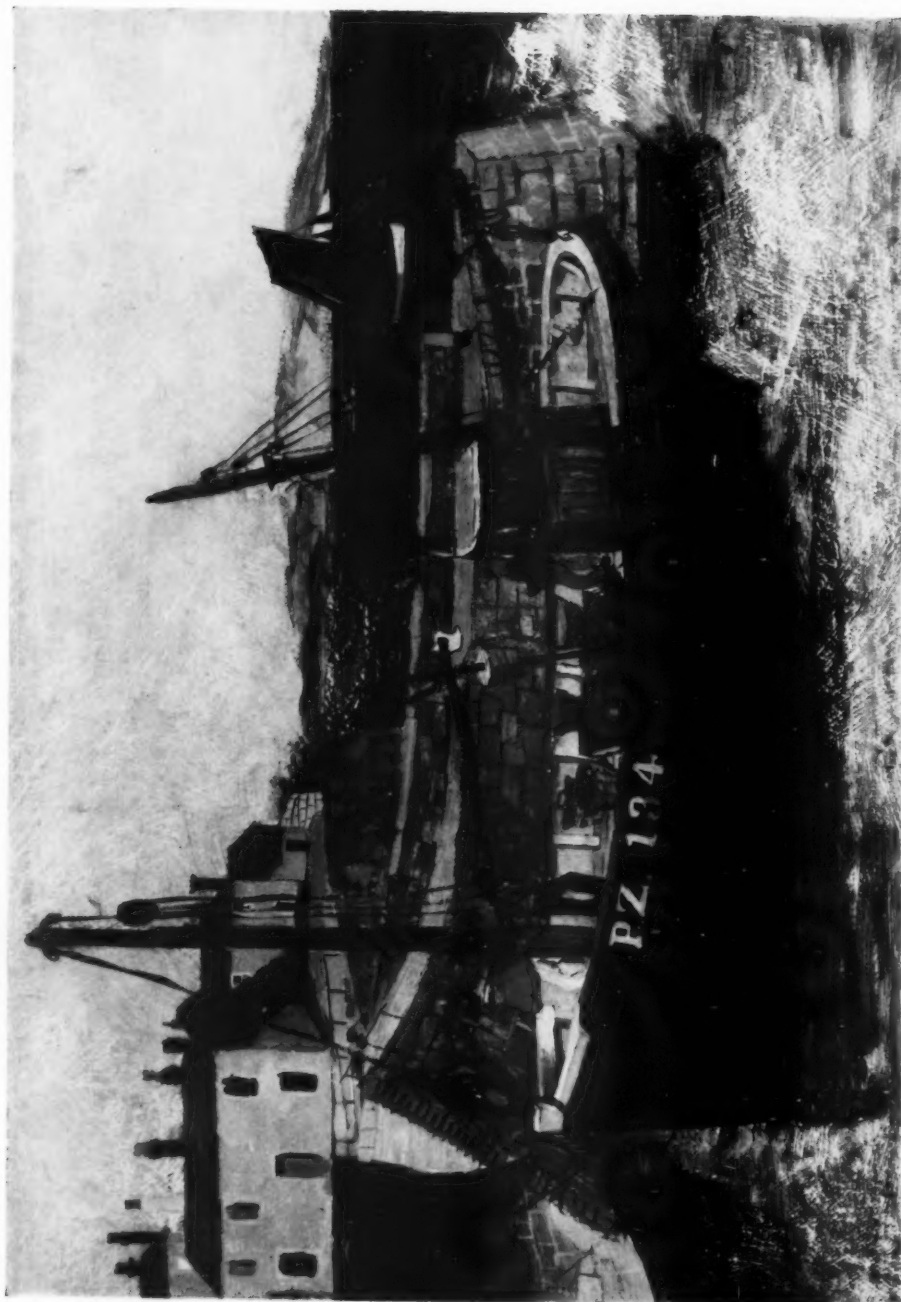
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FISHING BOAT, CORNWALL

By JOHN CHRISTOPHER WOOD

By kind permission of Mr. and Mrs. Walter Wadsworth and the Redfern Gallery

JOHN CHRISTOPHER WOOD AND HIS TIMES

BY HERBERT FURST

IT is not my intention here to deal with John Christopher Wood and his art in the terms of a biographical document. I did not know him personally, and others are better able than myself to deal with his short career—he was born in 1901, and met his death in 1930. Yet his art is in some respects so typical of our age that it is worth considering from that viewpoint.

The following facts, however, taken from Mr. H. S. Ede's introduction to the exhibition at the Redfern Gallery, may be given by way of orientation.

John Christopher Wood was born in Knowsley, Lancashire, on April 7th, 1901, to Dr. Lucius Wood and Clare Wood, *née* Arthur. At fourteen he went to Marlborough, but during his first term contracted an illness which kept him an invalid for nearly three years. Still an invalid, he went to Malvern in 1918, and remained there until 1920. A visit to Paris, apparently in this year, decided his career: he became a painter.

The following ten years, commencing with his study at Julian's Academy and the Grande Chaumière are a succession of work and travel. The latter took him to Italy, Holland, Belgium, France, North Africa, Sicily, Greece, Turkey, Germany, Spain, South of France, Cornwall, Cumberland, with periodic returns to Paris and London. Between 1927 and 1934 there were at least six exhibitions of his work, one in Paris, the rest in London. In 1926 he made designs for a Romeo and Juliet Ballet by Diaghilev, but these never came to ultimate fruition. Cochran produced a ballet with his *décor* in Manchester in 1930.



NUDE IN CHAIR

BY CHRISTOPHER WOOD
(Redfern Gallery)

The authority to whom I owe most of these statements of fact adds this observation: "His name is fast becoming established as one of the most important in the English art of his day."

His day! 1920 to 1930! From the year after Versailles to the year after "the great slump."

Actually, the years 1910 and 1911 introduced us here in this country to "post-impressionism" and "futurism," two revolutionary movements which were at one in this only that they were hostile to the copying of nature and to the following of

tradition. The so-called "post-impressionists," however much they differed amongst themselves, put individuality above everything, and the futurists, itching to burn down the museums, favoured a pseudo-scientific objectivity.

The generations that grew up under such conditions, physical and mental, social and æsthetical, were like ships adrift on an ocean of cross-currents.

This is the generation to which Wood belonged. Now, varying one of Pliny's favourite expressions about books, we might say with reason: "No *time* ever is so bad that it is not in some respects beneficial."

The recognition of autonomy in a work of art is, I maintain, the good that has come out of the period of war chaos. Tested by this measure I support Mr. Ede's claim on behalf of Christopher Wood, whose growing reputation finds its confirmation in the soaring prices of his pictures.

To the uninitiated most of Wood's paintings

appear either childish, if the critic is hostile, or childlike, if he is friendly. But it is not so. Wood was anything but naïve. On the contrary. He was a true child of that post-war psychosis which eventually led to his death. He was familiar with the leading painters of the *École de Paris*. He knew all about Cézanne, Van Gogh, Gauguin, Matisse, Picasso, Utrillo, Modigliani and the rest; much of their influence is to be seen in his pictures. He also studied nature, as the "Nude in Chair," here reproduced, will prove. His so-called naïveté is pure sophistication, but even that could not kill the artist that was in him. In his "normal" pictures, such as some of his flower pieces or "The Aquarium," to mention just two examples in the Redfern Exhibition, his "straight" draughtsmanship and fine sense of colour are patent. And although the mind has to search for abnormalities in the "Fishing Boat, Cornwall" (see colour plate), they exist and raise the painting above the commonplace level. Actually, however, his genius is seen at its best in the "naïveté" of such paintings as, say, "Dancing Sailors, Brittany," "Church

and Fountain, Rome," "Decorating the Sanctuary." Whilst in others such as "The Street," his troubled mind is, uncannily, discernible.

I find it difficult to discover any evolution in Christopher Wood's development. He jumps about from one stimulus to another, seeking it as he sought other pleasures in life. Fundamentally a romantic, he yet appears to have been attracted by the abstract theories current in the Paris of his moment.

Nevertheless he saved his artistic soul.

If one examines his work one discovers not only that he was an original colourist, sonorous and often rather sombre in his orchestration; one discovers also that his deviations from nature, the curious emphases on what, to normal vision, would be subordinate details, the quaintness of subject in which he often indulged were in expression personal to him, and not theoretical imitations of others. What, however, raises his work above the ruck of war and post-war production is the self-sufficiency of his design. That, after all, is the test of art, for it applies to every school.



THE VILLAGE CROSS

By CHRISTOPHER WOOD

(By permission of Mrs. Lucius Wood and The Redfern Gallery)

"DECORATED" OR "SHOW" PEWTER

PART IV

BY HOWARD HERSCHELL COTTERELL and ROBERT M. VETTER

IN addition to Nuremberg there were centres of production of similar wares—though not to so large an extent—at Marienberg (Saxony) and Joachimstal (Bohemia). From

demonstrate clearly that their artistic value is firmly established and appreciated and gives them a place beside the more refined creations of France and Nuremberg.

this region come the well-known tankards, in form similar to the local earthenware examples, but decorated on entirely different principles to those from Nuremberg, and as far as we are aware to those of any other district.

The pewterers in this particular region very frequently combined their trade with that of the bell-founder and the influence of the latter on their productions, with their bands of crude ornament, is such that one feels tempted to designate their wares "Bell-founder Style." French influence is entirely absent from such pieces, for they have a style entirely their own.

These bell-founder pewterers have also left to us a number of large baptismal fonts, to be seen in various Bohemian and Saxon churches, and which have the exact form of an inverted bell, ornamented with strips, or bands, of rather crude figural ornament.

With all their coarseness, which is especially apparent in the manner of joining the panels of which the bands consist, these pieces contain all the charm of pewter, and the prices paid for some examples at the recent Figdor sale



Fig. XXVI. SAXO BOHEMIAN FLAGON.
XVIth century. Dated 1583
(From Vetter Collection)

In Fig. XXV we reproduce an example of this class of pewter in the form of a flagon from the Figdor collection. Some 13 in. in height, and dating from the middle of the XVIth century, this piece is built up of three sections, each of which has its band of these crudely joined panels.

Formerly in the Figdor collection, but now in that of Mr. Vetter, is the flagon illustrated in Fig. XXVI, the work of the Joachimstal bell-founder pewterer, Hans, Wildt, whose touch bears the symbol of a bell with his initials and the date (15)83.

From the same *atelier* comes the fine example shown in Fig. XXVII from the Bertram collection, and which depicts the Creation of Eve, the Downfall, and the Driving from Paradise, on a 6½ in. mug.

There are, however, a few rare examples of Saxon show-pewter which represent the acme of refinement. One of these, dating from about the year 1700 and some 10 in. in diameter, is illustrated in Fig. XXVIII, the beautiful design and splendid casting of which are apparent. It is the work of the pewterer

A P O L L O



Fig. XXV. BOHEMIAN FLAGON WITH ORNAMENTAL BANDS. XVIth century
(From Figdor Collection)

H. G. Kandler, of Leipzig, the central device being the arms of Saxony.

Far from having exhausted the enumeration of the show-pewter works of French and German craftsmen of the XVIth and XVIIth centuries, restrictions of space force us to proceed to a short review of the attitude of other countries to the question of decorated pewter.

In the northern and western districts of Germany, little more than sporadic attempts were made at its production, and we must assume that the products of Nuremberg reached these parts and were sufficient to satisfy the demands.

In the second half of the XVIIth century we find very good relief-pewter in Scandinavia, independent either of French or German influence, and in Sweden ornamental tankards of the very best type were manufactured.

But mass production of relief-cast pewter plates, similar to those made in Nuremberg, was attempted only in Switzerland, where it seems the subjects chosen by the Nuremberg masters did not coincide with popular taste in Switzerland, and to satisfy which, therefore, several patterns of plates were created, which on their centres show some scene commemorative of the foundation of the Swiss Republic, surrounded, on the rim, by the arms of the Swiss cantons, which, at this period, the second half of the XVIIth century, constituted the republic.

The design of these plates is extremely powerful, and we show two examples in Figs. XXIX and XXX, the former from the Ruhmann and the latter from the Vetter collections. The lobed outline on Mr. Vetter's example is a feature exclusive to Swiss show-plates, of which St. Gall seems to have been the centre of production. They showed a fair standard of design and workmanship at a time when the pewter industry was far from being firmly established in other Swiss towns.

Basel and Solothurn (Soleure) also produced some fine examples of show-pewter, and in our article on "Pilgrims' Flasks" in "International

Studio" we have illustrated one of the splendid flat flagons made for the Council of Basel by Johann Lindner of that city in 1638.

Within the region of the former Hapsburg monarchy we have already touched the important Bohemian group, but the Moravian pewterers of Iglau and Olmütz made a very brave show, and the *Europa* dish shown in Fig. XXXI is a remarkable piece of work by an Iglau master, who marked his wares "M.Z." and worked *circa* 1620.

The centre piece of Renaissance designing is notable not only for the richness of detail but for a certain rhythmical élan of which these designers were past-masters.

Another feature of these Bohemian and Moravian pieces is the combination of cast relief-work and engraving. It seems as if these pewterers essayed to raise their work



Fig. XXVII. SAXON "BELL FOUNDERS' " TYPE FLAGON. XVIth century
(From Bertram Collection)



Fig. XXVIII. H. G. KANDLER'S SHOW PLATE WITH THE ARMS OF SAXONY. Circa 1700
(From Ruhmann Collection)



Fig. XXIX. SWISS SHOW PLATE WITH THE ARMS OF THIRTEEN CANTONS
(From Ruhmann Collection)



Fig. XXX. SWISS SHOW PLATE WITH LOBED RIM MADE AT ST. GALL
(From Vetter Collection)

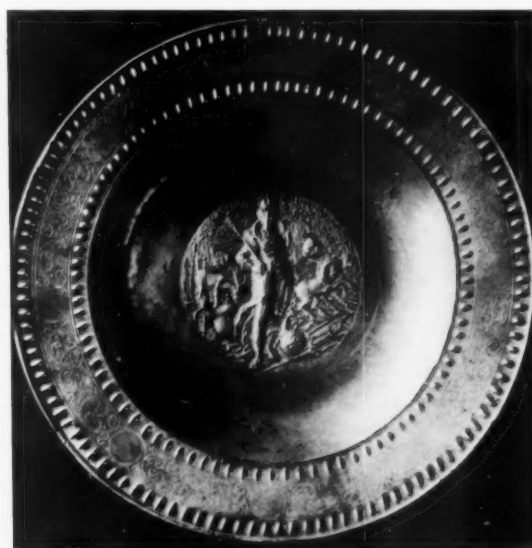


Fig. XXXI. MORAVIAN SHOW PLATE
(From Ruhmann Collection)

by some individual touch of handwork, from something which was more or less a mechanical reproduction. This fine piece, which is some 18½ in. in diameter, is in the Ruhmann collection.

Hungary, the Balkans, and even Persia, absorbed a good deal of German show-pewter in the XVIIth century, and in Serbia one sometimes finds crudely ornamented brandy bottles with screw stoppers. These latter are hardly what we should designate as "show-pewter" for most of them show signs of very hard use; but they are of interest by reason of their ornamentation, which in its style combines Byzantine, Turkish and Renaissance features. We show one of these quaintly decorated pieces in Fig. XXXII, from the collection of Mr. A. J. G. Verster, of The Hague. This piece is interesting in that the horseman is evidently inspired by the figure of Gustavus Adolphus on the Nuremberg Plate shown in Fig. XXII.

This ornamental pewter was so popular in the Balkans as to inspire local pewterers, but since such pieces were not marked it is difficult to trace them to definite places or regions.

The Netherlands, so fond of pomp and show during the XVIth and XVIIth centuries, occupy but a modest place amongst the show-pewterers of the time. It would seem that the splendid decorative work of their silversmiths, and the glorious colour symphonies of their potters, were accessible

to everybody, thus rendering show-pewter unnecessary.

It was, therefore, not imported, and there were but sporadic attempts at making it in Holland, and such as they were, they were not very successful. The Dutch and Flemish pewterers adhered to the production of substantial and essentially useful wares until in the XVIIIth century they became slavish imitators of baroque silver types which had to serve for the lesser townsmen and peasantry, in place of the more precious metal. Small beakers of the style and type illustrated in Fig. XXXIII, from the Vetter collection, are met with from time to time. They are of the early XVIIth century and some 3 in. in height. The membership badge from a Tin-founders' Guild, shown in Fig. XXXIV, illustrates a pewterer's hammer and a rather crude Renaissance ewer.

That such types of ewer were actually made in Holland is evident from a most remarkable find of XVIth century ship's pewter, left at Nova Scotia by the ill-fated Heemskerk expedition, which were described in Mr. Cotterell's recently published "Pewter Down the Ages."

Last, but not least, we have to examine English pewter, and there, as in the Netherlands, we find that show-pewter was not readily accepted. Its importation from France and Germany was nearly out of the question, and the English pewterer did not travel as did the Continental crafts-



Fig. XXXV. RARE ENGLISH, RELIEF DECORATED
CANDLESTICK MADE BY WILLIAM GRAINGER
OF LONDON. Dated 1616
(From Victoria and Albert Museum)

A P O L L O



Fig. XXXVIA. ENGLISH RELIEF DECORATED PORRINGER
(From Yeates Collection)

man, and so Continental influence was nearly excluded. Still, the movement did not pass entirely unnoticed, and the famous candlestick illustrated in Fig. XXXV (now in the Victoria and Albert Museum, South Kensington, London) is a magnificent example to bear witness to the fact. Its nationality is abundantly testified to in every way, for cast in, as part of the relief decoration, is the name of a known London pewterer, William Grainger, and the date, 1616. The Arms of the Pewterers Company, as also the Tudor Rose and Crown and the Pot of Lilies, all emblems of the Guild, appear on the piece, as do the Thistle and the Royal Arms of England.

Compared with Continental standards the relief work is somewhat crude, but this, to some extent, is compensated for by the feeling of stability and proportion of the piece. It is a unique piece in every way and of the greatest interest to the collector.

Also to the category of English decorated pewter belong the decorated porringers shown in Figs. XXXVI (*a, b and c*) and XXXVII (*a, b and c*), from the collection of Mr. Alfred B. Yeates, F.R.I.B.A., F.S.A., of London. Fig. XXXVI is by the London pewterer, John Waite, *circa* 1690, and Fig. XXXVII by Henry Smith of London, *circa* 1725. An XVIIIth century example of French origin



Fig. XXXVIb.
INSIDE VIEW OF FIG XXXVIA



Fig. XXXVIc.
TOP VIEW OF LID OF FIG. XXXVIA

"DECORATED" OR "SHOW" PEWTER



Fig. XXXII. CRUDELY ORNAMENTED SERBIAN
BRANDY BOTTLE
(From Verster Collection)



Fig. XXXIII. DUTCH ORNAMENTAL BEAKER
(From Vetter Collection)



Fig. XXXIVA. DUTCH PEWTERERS' GUILD BADGE
(AVERSE) SHOWING RENAISSANCE EWER



Fig. XXXIVB. DUTCH PEWTERERS' GUILD BADGE
(REVERSE) SHOWING PEWTERERS' HAMMER



Fig. XXXVIIA. ENGLISH DECORATED PORRINGER
(From Yeates Collection)

but similar type is shown in Fig. XXXVIII, from the collection of Mons. Adolphe Riff, of Strasbourg.

Though most of the pieces shown are of the relief-decorated type, we have given engraved examples in Figs. IV and V, and engraved in combination with relief in Figs. VI, XI and XXXI; but these do not cover all the means of decoration which the pewterer had at his command, which included punched work, repoussé, etc. The collecting of this show-

pewter is a most fascinating, if somewhat costly, pastime. The discovery of hitherto unknown designs or duplicates of other pieces formerly considered to be unique, is by no means impossible.

German museums and German private collections are in possession of most of the better French and German examples. In England and America show-pewter is not as highly appreciated as it deserves to be, and for this reason some of the Continental collectors



Fig. XXXVIIb.
TOP VIEW OF LID OF FIG. XXXVIIA



Fig. XXXVIIc.
INSIDE OF BOWL OF FIG. XXXVIIA

"DECORATED" OR "SHOW" PEWTER

have found, and still find, some of their best pieces in these countries. The finest candlesticks, of French XVIth century workmanship, turned out in the most unimpeachable Renaissance style, were discovered in Philadelphia, United States of America.

It is quite an easy thing to make modern imitations of these old types, and it is a well-known fact that this is being largely done.

There are, however, reliable points to look for in the original examples, but constant touch with such pieces is necessary to give one experience and to maintain one's judgment in a reliable state. The beginner should therefore call in expert advice until such time as he can depend upon his own decisions. There are also great differences of quality, and wear and present condition play also an important rôle.



Fig. XXXVIII. XVIIIth-CENTURY FRENCH PORRINGER
(From Riff Collection)

FURNITURE IN THE COLLECTION OF MR. GEOFFREY BLACKWELL

BY R. W. SYMONDS

IN a recent article in the *Apollo* I wrote about the modern collector and his outlook on old English furniture. I described how design and quality were the main factors of appreciation to-day, whereas with the old type of collector, ornament and good design were considered one and the same thing, and quality a technicality, understood only by cabinet-makers.

In Mr. Geoffrey Blackwell's collection of English furniture, each piece possesses much merit as regards design and quality. The comparatively small number of examples that compose this collection is due to Mr. Blackwell's outlook on old furniture. He considers that one perfect specimen is worth forty or fifty of mediocre character. Such a point of view is seldom recognised by collectors, who, generally speaking, are more concerned with quantity than quality. Only outstanding examples, even if few in number, can give distinction to a collection. Not everybody has a true sense of criterion of design and quality, but all collectors, who wish to invest capital safely in works of art, should know that it is far better to possess a small number of perfect pieces of furniture than a large collection of poor or mediocre examples.

Although Mr. Blackwell has confined his collection of furniture within the limits of the XVIIIth century, examples range from Queen Anne walnut, to mahogany furniture of the Sheraton school of design. This is because he has made a point of choosing those pieces which, as regards design, are most suitable for his requirements. That he has cultivated his eye to recognise design and quality is fully shown by the examples illustrated.

One of the earliest pieces in the collection is the walnut bureau bookcase (Fig. I) with its double domed top decorated with an elaborately shaped and moulded cornice in the Dutch manner.

Out of several thousands of English walnut bureau bookcases that have survived from the first half of the XVIIIth century, there are only a few hundred that can compare in quality with this example. The features that distinguish it from the ordinary type of bureau bookcase, are the finely mottled figured walnut veneer (carefully selected by the cabinet-maker to give a symmetrical effect on each drawer) which decorates the front of both the top and lower portions; the careful execution of the cross-banded mouldings including the double bead surrounding the door, fall and drawers; the panelling of the fall and drawer fronts with a herring-bone band; and the elaborate fitting of the interior of the bookcase portion with small drawers, pigeon holes and central cupboards. The carcass of this piece is constructed of deal and the drawer linings are of oak.

The mahogany bookcase (Fig. II) is an interesting example as it illustrates how the design of furniture of the time of George II was influenced by the classic style of architecture. This architectural style as regards furniture design was especially prevalent during the years 1725-1750. Its influence was fostered by the publication of architectural books on design, and also by architects at this period supplying designs for furniture. The plate illustrated (Fig. III) is an example of an architect's design for a bookcase, and is taken from Batty Langley's *Builder's and Workman's Treasury of Designs*: (1750). In this design, which Langley



Fig. I. A WALNUT BUREAU BOOKCASE WITH
DOUBLE DOMED TOP OF UNUSUAL DESIGN.
Temp. Queen Anne



Fig. II. A MAHOGANY BOOKCASE OF ARCHITECTURAL DESIGN. *Circa 1740*

terms Tuscan, the proportions of the various parts are in accordance with those of the Tuscan Order. But the designer has followed the wrong procedure. He has sacrificed the design of the bookcase as a bookcase to architectural correctness. Instead of this bookcase being a useful piece of furniture it is a "Tuscan bookcase."

The pedestal or base upon which the bookcase portion rests is of a design that is peculiar to stone, and hence its resemblance to the pedestal of a statue or monument. It is too low to accommodate a cupboard, even if there were no objection to this on the æsthetic grounds that it is wrong to try to make into a cupboard what is apparently from its design, a solid.

The mistakes so pronounced in Batty Langley's bookcase were not made by the cabinet-maker who was responsible for Mr. Blackwell's bookcase (Fig. II). The design of this latter bookcase shows that it was designed by a cabinet-maker or someone who possessed a full knowledge of the woodworker's craft. In contrast to Batty Langley's design the base has been raised in height to form a convenient cupboard, the doors of which are panelled in the traditional manner. The broken pediment has been decorated with ornament composed of acanthus foliage and eagle heads to relieve the severity and plainness of the opening in the pediment. The only defect in the design is that the panes of glass are not all of equal dimensions, the top row of panes being smaller than those in the two lower. With this exception the cabinet-maker's design as portrayed in Mr. Blackwell's bookcase is infinitely superior to the more architecturally correct version of Batty Langley's.

The small walnut side table (Fig. IV), with its four elegant cabriole legs is undoubtedly one of the finest examples of this type of table extant. The graceful curve of the legs, the execution of the carving, the figured veneer on the frieze, are all factors that denote high standard of craftsmanship. Originally this table may have formed one of a pair of pier tables, which stood with walnut looking-glasses above, between the windows of a three-windowed room. The mahogany side table (Fig. V) may also have been originally one of a pair of pier tables. Pier tables and their companion looking-glasses in the XVIIIth century were very favourite pieces of furniture. They were usually made in pairs, owing to the fact that many XVIIIth century rooms had three windows in the same wall, which required two tables each flanking the central window. The term "pier" as applied to tables and looking-glasses was derived from the fact that the wall between two windows is called a pier.

An unusual feature of this table is the carved oak leaf motif on the knees of the legs. The use of a leaf other than that of the acanthus was only very seldom resorted to by the XVIIIth-century carver. An alternative to the oak leaf, which was occasionally employed on chair and table legs of the early Georgian period, was the vine leaf.

The carved apron piece, which connects the richly decorated legs of this table, endows the whole design with a sense of unity. This is especially evident when a table with an apron piece is compared with one in which it has been omitted. A mask head or a central feature on the frieze will also have the effect of uniting the legs of a cabriole-legged side table.

The walnut dressing table and the mahogany example (Figs. VI and VII) are two most outstanding pieces of English furniture. In fact it would not be an exaggeration to say that each is the finest example extant of its type. The walnut specimen, which dates about 1735, is designed so that the top lifts up disclosing a toilet glass with compartments fitted with boxes, trays, divisions, etc.; the walnut veneer has a finely mottled figure and all the mouldings are cross-banded; the handles are original and chased and gilt. This piece has a beautiful surface patina, never having been repolished; the colour of the walnut being a dark rich tone. Originally this dressing table came from Newstead Abbey, the seat of the Byron family. It is likely, therefore, that it was once owned by the poet, when he succeeded to the title as the sixth Baron.

The mahogany dressing table (Fig. VII) is of a type of which thousands must have been made in walnut and mahogany. Judging from their design the earliest examples date from the time of Queen Anne. By about 1760 this table went out of favour, as there are but few existing examples which from their design could claim to have been made after this date. Thomas Chippendale, in his "Gentleman's Director," illustrates four examples which he terms "Buroe Tables." The measurement of the width of the smallest is given as 3 ft. 9 in., which denotes that in Chippendale's time these tables were made of larger dimensions than those dating from the period of Queen Anne and George I, when they were seldom more than 3 ft. in width. In the later examples,

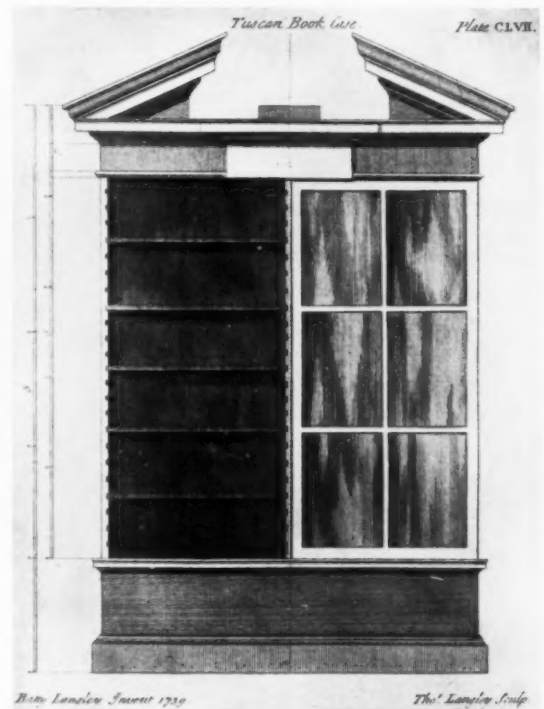


Fig. III. A DESIGN FOR A TUSCAN BOOKCASE BY BATTY LANGLEY. 1739



Fig. VII. A MAHOGANY DRESSING TABLE WITH SERPENTINE FRONT. *Circa 1755*

A P O L L O



Fig. V. A MAHOGANY PIER TABLE WITH LEGS DECORATED WITH OAK LEAVES. *Circa 1740*



Fig. VI. A WALNUT PEDESTAL DRESSING TABLE WITH LIFT-UP TOP. *Circa 1735*



Fig. IV. A SMALL WALNUT PIER TABLE WITH MARBLE TOP. *Temp. George I*

such as the one illustrated, the top drawer is fitted with a toilet mirror and compartments, and also a slide which permitted the table to be used for writing as well as dressing. The earlier tables had the toilet mirror designed as a separate unit to stand on the top.

The table illustrated was an expensive piece originally; the execution of the carving, the fret and the general cabinet-work and the carefully selected veneer decorating the drawer fronts and cupboard door clearly demonstrate this.

The pedestal dressing table was superseded by the commode chest of drawers (Fig. VIII), which had a dressing drawer fitted with a toilet mirror and compartments similar to the pedestal table. The use of the French term "commode," employed by Chippendale and other fashionable cabinet-makers, was due to the craze at this period for copying the contemporary French style of furniture and decoration. The serpentine front, which was a distinctive feature of the commode chest of drawers, was copied by the English cabinet-maker from the contemporary French commode. The example illustrated (Fig. VIII) has the unusual feature of the canted corners being decorated with carved Gothic tracery, a type of ornament which, together with the Chinese, was much in favour with the London cabinet-makers in the middle years of the XVIIIth century.

The walnut commode chest of drawers (Fig. X) with canted corners, decorated with fret in the Chinese manner, shows an unusually late employment of this

wood for a fashionable piece of furniture. Another early feature of this piece is that the edge of the top is flush with the front and sides and does not overhang.

The mahogany commode illustrated (Fig. IX) is a particularly well-proportioned example. The treatment of the canted corners, decorated with stopped fluting and carved trusses, is of an unusual architectural character for a commode. A criticism is that the front bracket feet are unnecessarily large and massive for the size of the chest they support. This commode is one of a pair, which suggests that originally the two were designed to stand between the windows of a bedroom, and were not dressing commodes. This is also supported by the fact that neither is fitted with a dressing drawer.

The firescreen (Fig. XI) and the table (Fig. XII) are both fine examples of furniture of tripod design. The former is unique in the respect that the three legs terminate in carved animals which have the appearance of bears. It is difficult to suggest a reason why a carver should employ this very unusual animal motif. It may have been an attempt to find a new and original termination to the foot instead of the usual claw and ball or lion's paw. On the other hand it may have been designed by the special order of the customer whose family crest was that of a bear, or for some other fanciful whim. As far as the writer is aware there is only one other tripod which has any resemblance to this example, and that is a firescreen with its feet terminating in dolphin's heads.

A P O L L O



Fig. VIII. A MAHOGANY COMMODE CHEST OF DRAWERS. *Circa 1755*



Fig. IX. A MAHOGANY COMMODE CHEST OF DRAWERS. *Circa 1750*



Fig. X. A WALNUT COMMODE WITH SERPENTINE FRONT. *Circa 1755*



Fig. XII. A ROUND MAHOGANY TABLE ON PILLAR AND CLAW. *Circa 1755*

FURNITURE IN THE COLLECTION OF MR. GEOFFREY BLACKWELL

The tripod table (Fig. XII) has the particular merit of owning its original top. Many thousands of these tables have survived, but it is only a small percentage of them of which the top and base are original. Why so few tripod tables are not original throughout is that the tops were usually designed to take off, which must often have resulted in their being divorced from the base and lost. Another undoubted reason is that the top was that part of the table most susceptible to ill-usage and damage. This table has particularly graceful legs, and the spread of the tripod gives a satisfying sense of stability to the design. According to the Royal

Household Accounts a table of this description cost 46/- in 1729-33. Benjamin Goodison supplied for this sum a "Round Mahogany table on a Claw foot" for the Countess of Suffolk at Hampton Court. Sometimes these tables in the XVIIIth century were also described as "claw tables" or "on a pillar and claw." The name "tripod" appears to be a modern term.

In a further article will be reviewed furniture dating from the last half of the XIIIth century, in Mr. Blackwell's collection, and also his clocks and looking-glasses.



Fig. XI. A FIRESCREEN WITH MAHOGANY TRIPOD STAND WITH PANEL OF PETIT-POINT NEEDLEWORK. 1745

THE GENTLE ART OF FAKING

BY HANS HUTH



Fig. II. A FAKED LABEL ON A LOUIS XV CHEST OF DRAWERS

THE gentle art of faking is as old as the collection of works of art itself. The everlasting contest between the collector and the faker will doubtlessly not cease, however many weapons of defence the investigator may fashion; on the contrary, the more carefully the defence is organized the more pains are taken by the faker to keep up to date. As at the present time the collection of works of art in general is neglected in favour of pictures, well-executed picture fakes are more common than those of other works of art. For many reasons the science which discloses fakes is not very well adapted for communication to the general public. Still less have the fakers themselves hitherto expressed any independent opinion regarding the problem, they have generally acted in accordance with the experts' judgments and improved their methods when necessary.

The first faker on a large scale who abandoned his reserve was the Italian Alceo Dossena, who finally declared—with the wounded pride of an artist—that he had not supplied fakes at all but works of art of his own creation.

He was followed at a wide distance—measured by quality—by the Frenchman, André Mailfert, with his book, "Au pays des antiquaires, confidences d'un 'maquilleur' professionnel" (Paris, Flammarion, 1935, Cinquième mille). "Maquilleur," written with inverted commas, is apparently intended to indicate that the author does not consider himself as belonging to the shady social sphere of swindlers. How could he, indeed? Anyone who can count as his friends so many distinguished people, such as great business men, marquises and even a duke, must he not surely be a gentleman? The very promising career of this man was only interrupted by the war. After the war the success of his enterprise increased rapidly, so that at last, when round about 1930, his business was at its height, he was employing some 250 workers, and in spite of the size of this undertaking could scarcely supply the demand. As salerooms he rented an historical house in Orleans; as a secret warehouse he used the crypt of a former chapel.

Commercial travellers with albums depicting samples travelled the world, but also small dealers of all sorts

THE GENTLE ART OF FAKING



Fig. VII. INTERIOR OF THE HOTEL FRANÇOIS I AT ORLEANS, 26, RUE DE RECOUVRANCE, IN 1926.
The whole ensemble is faked, except the carpet

offered the furniture piece by piece for sale in the provinces. American agents were magnificently received in the "maison historique de Francois I," and so long entertained with truffled patés and old Bordeaux until they placed big orders.

As everything in life, so also the career of this artist in the art of living unfortunately came to an end owing to the crisis of 1932. Mailfert's desperate efforts to procure sustenance likewise from the "genre rustique," that was now becoming fashionable for furnishing purposes, by inventing with much love of his subject and imagination an artist who was supposed to have lived in the XVIIIth century and whose manuscripts, drawings and furniture, as required, he now produced, could not delay the ruin. Others took over the business and the "artist" was obliged to leave.

Over all the highly coloured descriptions the reader had almost forgotten that it was really the workshop of a faker which had been described to him, and that in juridical language one otherwise calls such a manufacturer a swindler. It would, however, be wrong to simply cast the book aside as a ludicrous thriller. For the man who wrote it really supplied the fakes of which he writes; they are in existence somewhere, one finds

them in collections and one is obliged to occupy oneself with them from time to time.

As the book has had a pretty large circulation it is quite possible that it has caused a certain amount of uneasiness in collectors' circles. It should be investigated whether these doubts are justified. Mailfert boldly declares that he deceived all connoisseurs, that it was impossible to detect his fakes as such, and that they were now to be found not only in private collections, but even in museums. As to this I must remark to begin with that I discovered faked pieces as early as 1929, when they first began to appear in Germany. Very soon after that I succeeded in finding out his workshop and in inspecting his fine hôtel in Orleans, though not under the friendly guidance of its owner. As a result of this inspection I published an article in a Berlin monthly art magazine, in which, however, I could not mention Mailfert's name. For the exact description of some faked furniture this article can be referred to. Here I only wish to deal in general with this subject.

The point of the furniture, which for some years past the general public invariably examines, is the signature, and, curiously enough, this is the worst part of Mailfert's



Fig. III. FAKED CHEST OF DRAWERS OF UNCOMMON SHAPE

work. The letters are punched singly into the furniture as it was never done in the XVIIIth century. So as to avoid the accusation of faking, Mailfert, it is stated, only gave the names of his workmen (page 143). I have so far been able to discover Rykoff, Roskoff, Dupont, Hédouin, Grasson and Ludwig. The names and signatures of the French ebonists being fairly well known, it is not difficult to establish the fact that either no such artists existed or their signatures were different. However as Mailfert, "intègre moraliste," as he calls himself, employed several "Dubois," he also signed with this name of the celebrated French ebonist, excusing himself with "si je ne l'avais pas fait mon client antiquaire l'aurait fait lui même" (page 144).

How little convincing these fakes are however, one sees in the example of "Hédouin"; the genuine and false versions can be discerned at a glance (Fig. I). Likewise "la fameuse signature de Jacob L. I. Jacob" (!) which Mailfert affixed to a copy (page 147) can deceive

no one, as in reality it is "G. Jacob." Inventory markings, documents glued on and other little proofs which Mailfert affixed are usually soon detected; even though their contents and their form change, the system is similar in all cases (Fig. II).

The models are generally speaking not bad, but they do not always have an entirely convincing effect, because occasionally the dimensions of the originals were altered. Certain exceedingly rare furniture designs, such as for instance very high-legged chests-of-drawers, were too frequently copied and betray themselves in consequence (Fig. III). Certainly other designs that had never existed, or at most only once in exceptional cases, were carried out because they suited modern requirements; one finds, for instance, a narrow Louis XV chest with doors instead of drawers so that it may be used as a sideboard (Fig. IV). Rare objects such as small bookcases, barometers, inkstands, etc., were so often placed on the market that the frequency of their appearance alone caused suspicion.

THE GENTLE ART OF FAKING



Fig. V. FAKED MIRROR WITH SPURIOUS WORMHOLES

The veneer is usually good and in the correct thickness, the wood is properly put together and not done with machine saws. For all that, the back part is often so carelessly constructed that it is impossible to note the passage of the wood-worm (Fig. V). One reason for this may be Mailfert's enormous and at times sudden increase of output, owing to which he was not always able to procure sufficient old wood.

Concerning the artificial production of the wood-worm he gives interesting particulars (pages 142-3), which naturally vary considerably from those supplied some decades earlier by Eudel in his once famous book. The precise particulars concerning the creation of patina and the sequence of the work performed in order to attain the appearance of antiquity are likewise not uninteresting. One learns how the "Craquelure" or the "Cacas de mouche" (with exact specification "crottes fraiches," "absentes," "de l'epoque") and the "enfumage" is produced (pages 32, 99). A certain blue-grey layer of dust in the drawers and on the back of the furniture discolours, and is very characteristic of Mailfert's productions. But of this dust the "artist" is particularly proud. He describes minutely how he collected it, according to the epoch, from the floors of churches (page 40).

Also the procedure with which artificial damage and repairs were executed is exactly described (page 38);

for instance a workman had to pull out a drawer hundreds of times in order that the surface on which it moved should be worn.

The equipment of the toilet tables was executed in Belgian faked crystal or Mennecy porcelain, supplied by dealers who Mailfert also names (Fig. VI).

But enough of these details and only a word more about certain artistic touches which Mailfert employs to animate his representations. He often mentions the names of purchasers of his wares, or he gives more piquancy by mentioning only the initials and leaves it to the reader to guess the name thereby indicated. Just as the mouse cannot refrain from stealing, so Mailfert finds it difficult to relinquish his faking. His statements, which sound so precise, are in cases where verification has been possible nearly always false. Consequently, the judgments, which, according to Mailfert, art historians and museum officials pronounced



Fig. VIII. FAKED BOOKCASE, ACCORDING TO MAILFERT SOLD FOR 150,000 FR. (Compare p. 163)

A P O L L O

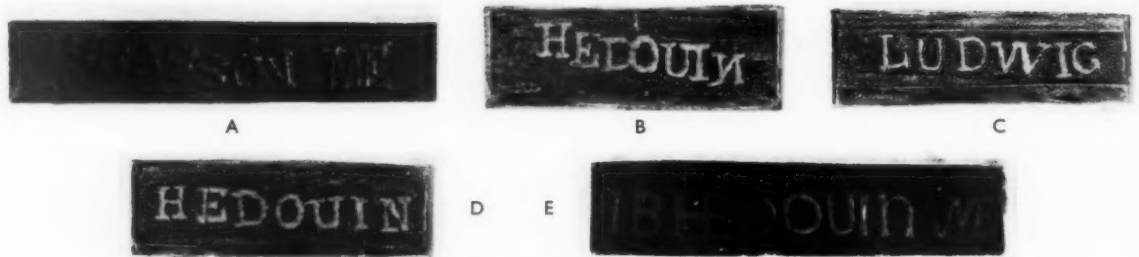


Fig. I. FAKED SIGNATURES (A to D) AND GENUINE (E)

upon his productions (page 117), and with the assistance of which he endeavours to prove his prowess to the reader, must be regarded in the same light. Such "connoisseurs" usually only appear in comedies, and there they arouse the mirth of the audience.

Are, therefore, Mailfert's "revelations" a ground for uneasiness? Have museum funds been invested in his creations? Must special precautions be taken to protect oneself against the Mailfert "brand"? All these questions can be answered without hesitation in the negative. Mailfert hardly discloses anything that the connoisseurs were not already aware of from their own knowledge.

At any rate, Mailfert's productions will hardly be met with in the museums, unless possibly some piece

or another came into public possession by way of a gift that has not been refused. The art trade has by no means been shaken by the "Orleans goods"; despite all Mailfert's assertions we need not fear his fakes more than those of others of his trade. Certainly, there are always enough fakes and the collector should keep his eyes well open.

True enough, the person of a romantic frame of mind, who is eternally in search of the great "trouvaille," preferably at a small provincial art dealer's, will never learn that the trade in works of art is conducted in just as genuine and simple a manner as is the case in the radio business. Such people will always become the clients of Mr. Mailfert and his successors, who no doubt are already in existence.

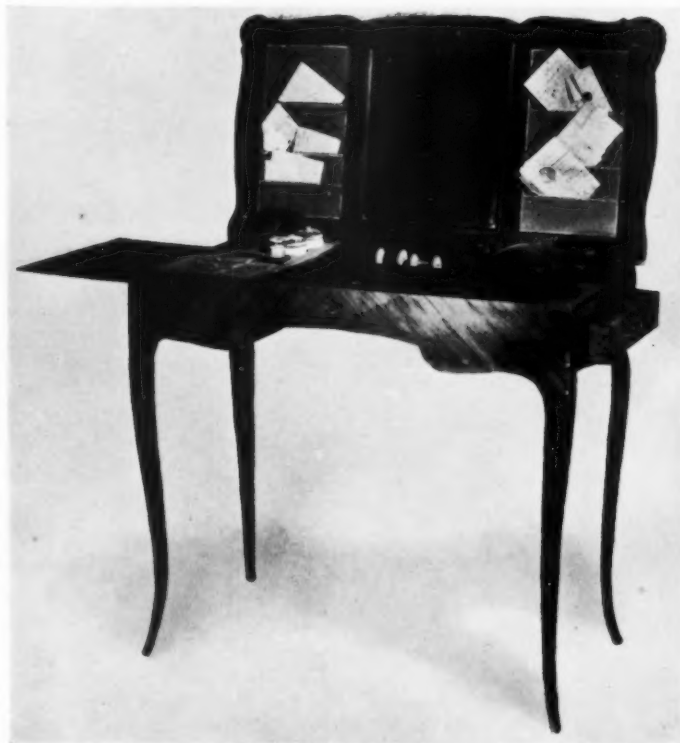


Fig. VI. FAKED TOILET TABLE WITH FAKED CHINA, THE DOCUMENTS ONLY ARE GENUINE

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THE GOLDFINCH

BY CAREL FABRITIUS

From the Mauritshuis, The Hague

THE COLLECTION OF PLATE OF SIR JOHN STIRLING-MAXWELL, BART., K.T.

PART II

BY E. ALFRED JONES



Fig. I (A) and (D) PAIR OF DUTCH BEAKERS. Delft, 1578. Height 4½ in. (B) DUTCH BEAKER. Zwolle, XVIIth century. Height 8 in. (C) GERMAN BEAKER. Liegnitz, circa 1575. Height 4¼ in.

THE late Sir William Stirling-Maxwell was a discriminating collector of foreign plate, as will be noticed from the article on the collection at Keir. Four beakers are among the best things here. Of these there is a rare Dutch pair, engraved with the conventional interlaced strapband, inseparable from so many Dutch beakers of the XVIth and XVIIth centuries and to be seen also on Elizabethan chalices and beakers. It is also engraved with a pair of oars with the date 1578 and the following inscription :

SYNDER GEMAECT VAN DESEN DRIE COPPEN
THEGENWOER DICH MACH LESEN ALSOEMEN
HIER OBERTS DIENAERS GINGEN HAER
VERGLOVCKEN SINT SOCHTEN HAER SILVER
WYT ALLEN HOVCCKEN ENDE

These two beakers are stamped with the mark of Delft, the date-letter K, the unknown maker's mark of a goose, and the tax-mark for 1795 (Figs. 1a and d). The third beaker is parcel gilt and German and has a wide flaring mouth engraved with three human medallions and with elaborate decoration on the body. The town mark is probably that of Munster (Westphalia) in the second half of the XVIth century and an eagle displayed as the maker's mark (Fig. 1c). The second beaker is tall and is engraved with the orthodox strap band, already

mentioned, and three birds, flowers and fruit, and is enriched above the foot with cut acanthus leaves. Engraved on the bottom are the arms of a lady, probably contemporary : Argent a fess . . . , within laurel branches in a lozenge. It came from the hands of an unidentified Dutch goldsmith of Zwolle in the XVIIth century marked with the date-letter Z (Fig. 1b).

Next is a German salt of bloodstone, mounted in silver-gilt, with a finial of garnets. On the underside of the receptacle are three terminal winged figures, separated by clusters of fruit ; the body is supported by three ornamental scrolled brackets ; enriching the high circular bloodstone base are two narrow borders of white enamel set with garnets, the lower border being pierced with scrolls ; it stands on three feet formed of demi-figures, helmeted and scrolled, separated by three small ornaments of white enamel, each set with a garnet. Originally it was a clock. There are no marks to indicate its maker or place of origin. According to tradition, this little treasure was a gift from Mary, Queen of Scots, to a forbear, but, if so, it must have been made at the end of her life. Indeed, it would not seem to be earlier than 1600. Would that it could reveal its past history from the moment it left its unknown maker's hands (Fig. II).



Fig. II. SALT OF BLOODSTONE AND SILVER-GILT.
German, *circa* 1600. Height $7\frac{1}{2}$ in.



Fig. III. GERMAN NAUTILUS-SHELL CUP. By
Tobias Wolff, Nuremberg, *circa* 1605-40. Height $15\frac{3}{4}$ in.

THE COLLECTION OF PLATE OF SIR JOHN STIRLING-MAXWELL, BART, K.T.

A good specimen of the nautilus-shell cups so popular in Germany in the XVIth and XVIIth centuries next demands notice. The finial is a lion rampant holding an oval shield engraved with an eagle displayed, supported on four scrolled brackets; embossed on the oval cover are waves of water, an infant and sea monsters. Etched on the lip are two infants and sea monsters; the shell (slightly cracked) is supported by three ornate straps of terminal winged figures and by a fourth ornamental strap at the back; the stem is a kneeling male figure; the top of the oval base is set with a serpent, shells and a frog, in characteristic German fashion, while the side is supported by four scrolled brackets and the border is embossed with marine monsters. Tobias Wolff, of Nuremberg, was the maker, probably soon after his admission as a master goldsmith in 1604 (Fig. III). A cup from his hands is in All Saints Church, Fulham.

Contrary to general assumption, Italian domestic plate of the XVIth and XVIIth centuries is of excessive rarity. A plain rosewater ewer of the early XVIIth century is therefore of considerable interest. It is finely engraved with arms and the coronet of a marquess as shown in the illustration (No. IV). Only one mark is stamped upon it, unfortunately not recognizable. At one time in its history it was doubtless accompanied by a basin.

Old plate of purely Russian taste, before the westernization of the arts by Peter the Great, is scarce outside Russia. The kovsh in this collection is of considerable importance, not only as a fine example of this essentially Russian vessel, but also for its past history. In the centre are the Imperial Russian arms within a large laurel wreath, all in bold relief. On the top of the handle are the same arms, similarly treated, and at the other end is a pineapple. The interior of the vessel is enriched with clusters of fruit and festoons in niello—a variety of black enamel much practised by Russian goldsmiths of the XVIIth and XVIIIth centuries. On the outside of the



Fig. IV. ITALIAN EWER. Early XVIIth century.
Height 9½ in.

lip is a long inscription in the highly ornamental Slavonic lettering in niello, translated as follows:

"This cup was presented to Nikolai Konstantinorich Kishbyansky by the Regent Sophia in the name of the Tsars Ivan and Peter, in return for his services at Irkutsk as a collector of revenue and as a defender of a besieged city against superior forces."



Fig. V. RUSSIAN KOVSH. 1682-9. Length 16½ in., width 10½ in.

A P O L L O

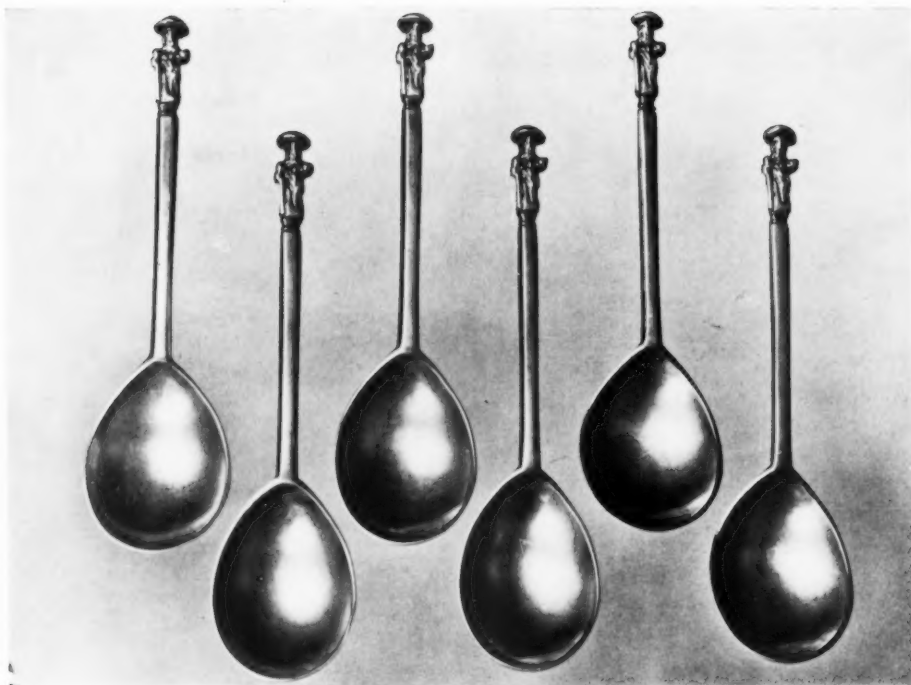


Fig. X. SIX APOSTLE SPOONS. St. Matthias, 1583-4

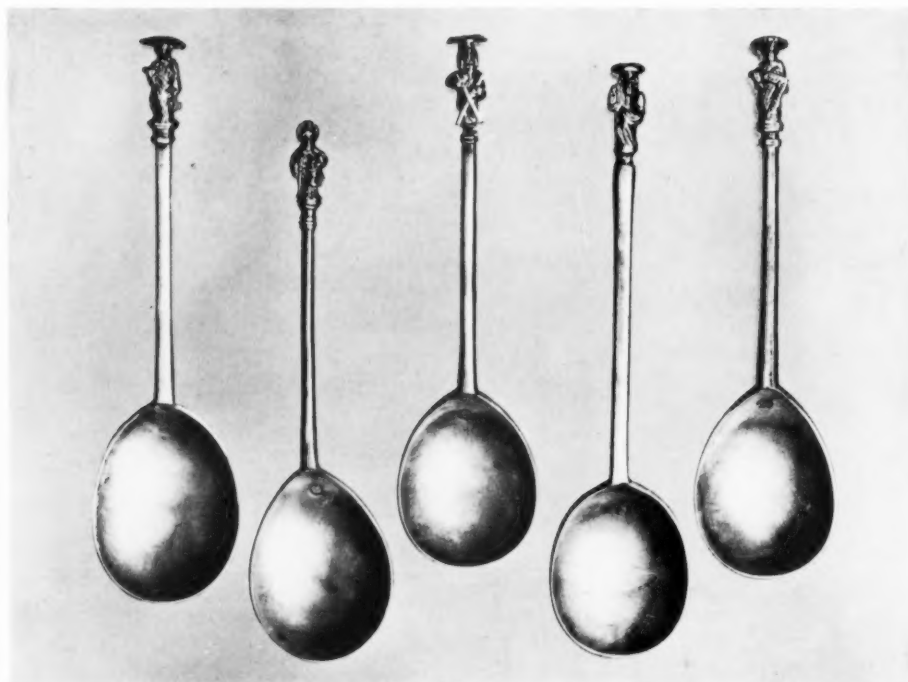


Fig. XI. FIVE APOSTLE SPOONS. St. Peter, no marks ; St. Matthias (?), 1610-11 ; St. Andrew, 1606-7 ; 1653-4 ; and St. Thomas with a square. By C. Eston, Exeter, *circa* 1582



Fig. VII. OCTAGONAL SOAP BOX. Augsburg, circa 1730. FRENCH CIRCULAR SOAP BOX. Nantes, circa 1765. MINIATURE SOAP BOX. By Jean-Baptiste Lange, Paris, 1720

Sophia was sister of the Tsar Feodor (died 1682) and elder sister of Ivan (1666-96) and half-sister of Peter and in their name, and by the help of the Strelitze Guards, made herself Regent of Muscovy from 1682 to 1689, when Peter (afterwards the Great) broke from her tutelage and confined her in a cloister.

The kovsh was used for dipping into large vessels of wine and then as a drinking cup. It was a popular and frequent gift from Tsars to loyal officers, both military and civilian, especially in the second half of the

XVIIth century. No fewer than five, inscribed as presents from the above Tsars, Ivan and Peter, in 1683, 1684, 1693, 1694 and 1695, were shown in the Exhibition of Russian Art in Belgrave Square last summer, but not one was finer than this kovsh (Fig. V). The present weight is 37½ oz.

To return to the German plate, there are two coconut cups. The nut of the earliest is engraved with birds, scrolls and other ornament, including vertical fluting; below the plain silver lip is a twisted moulding: the three



Fig. VIII. DUTCH BRANDEWIJNKOM. Sneek, 1754. PAIR OF DUTCH CANDLESTICKS. Harlingen, 1717. Height 6 in.



Fig. VI. OWL. Vienna, 1722. Height 9 in.

straps supporting the nut are plain ; the stem is composed of three scrolls with animal-head tops ; it stands on a plain circular foot. Engraved upon it are the old initials of husband and wife ^KW^A. No marks have been found on the silver mounts which are of early XVIIth century date. The second cup was mounted by a goldsmith of Augsburg in the XVIIIth century. A figure of Bacchus on a tun, inscribed ¹⁸⁰² surmounts the domed cover, which is embossed with an animal and a bird, while the nut is enclosed within three straps. The tall stem is formed of three rows of plain scrolls held together by a disc and two beaded rings ; inside the stem are two birds within rings, one above the other. Two standing cups, embellished with the large polished lobes and other ornament characteristic of German work, may be mentioned. First in date is one by a craftsman of Augsburg of the XVIIth century, and the other is from a Nuremberg workshop of the next century.

An imposing specimen of Viennese work is the large

silver-gilt owl on a tall circular pedestal bearing the mark of Vienna for 1722 (Fig. VI), which was exhibited at South Kensington in 1862.

Three soap boxes (called washball boxes in England in the XVIIth century) may now be considered. One is octagonal, with a finial of a figure of Faith, by an Augsburg goldsmith ^{LM} of about 1730. The second is a miniature box, perhaps intended for a child, and was made in Paris by Jean-Baptiste Lange in 1720 ; and the third came from the atelier of a goldsmith in Nantes about 1765 (Fig. VII).

In addition to the fine beakers already described, there is a good example of Dutch silver in the distinctive vessel called *brandewijnkom* in Holland, where it is used for the consumption of raisins and brandy at family celebrations, weddings and christenings. It was made at Sneek, in Friesland, in 1754. With it is illustrated a pair of ornate octagonal candlesticks of the year 1717, by a goldsmith of Harlingen, in Friesland (Fig. VIII).

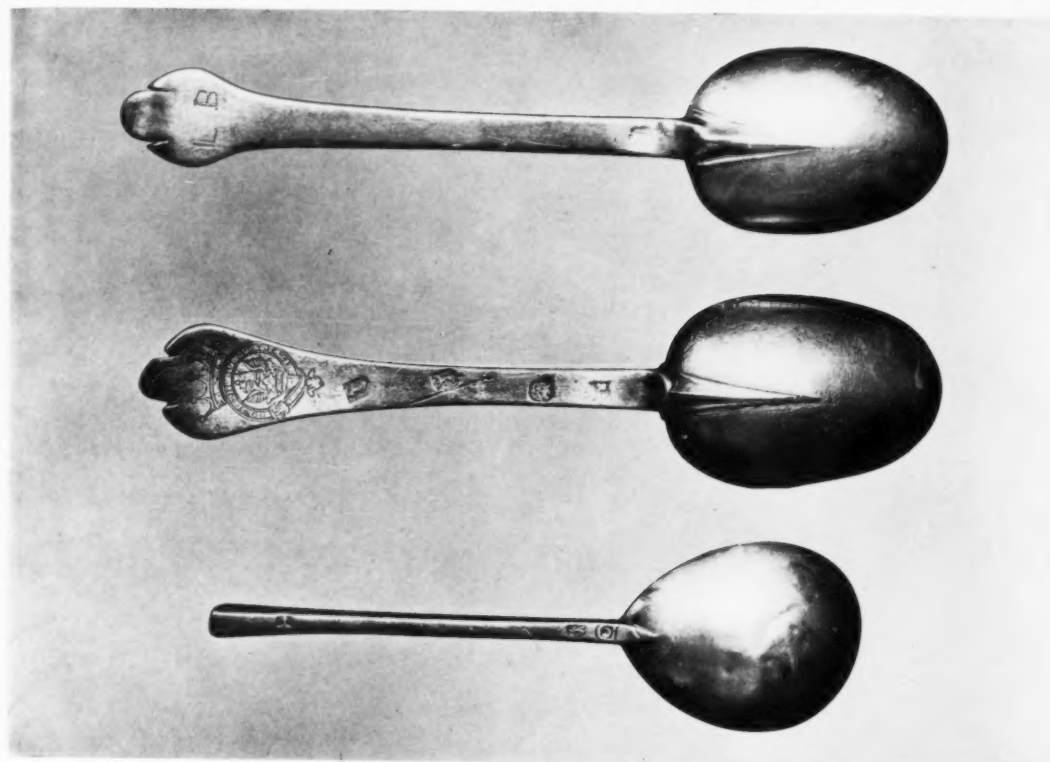


Fig. XIII. SLIP-TOP SPOON, 1634; TRIFID SPOON, 1686-7; ONE OF THREE TRIFID SPOONS, by Nathaniel Bullen, Chester, *circa* 1685

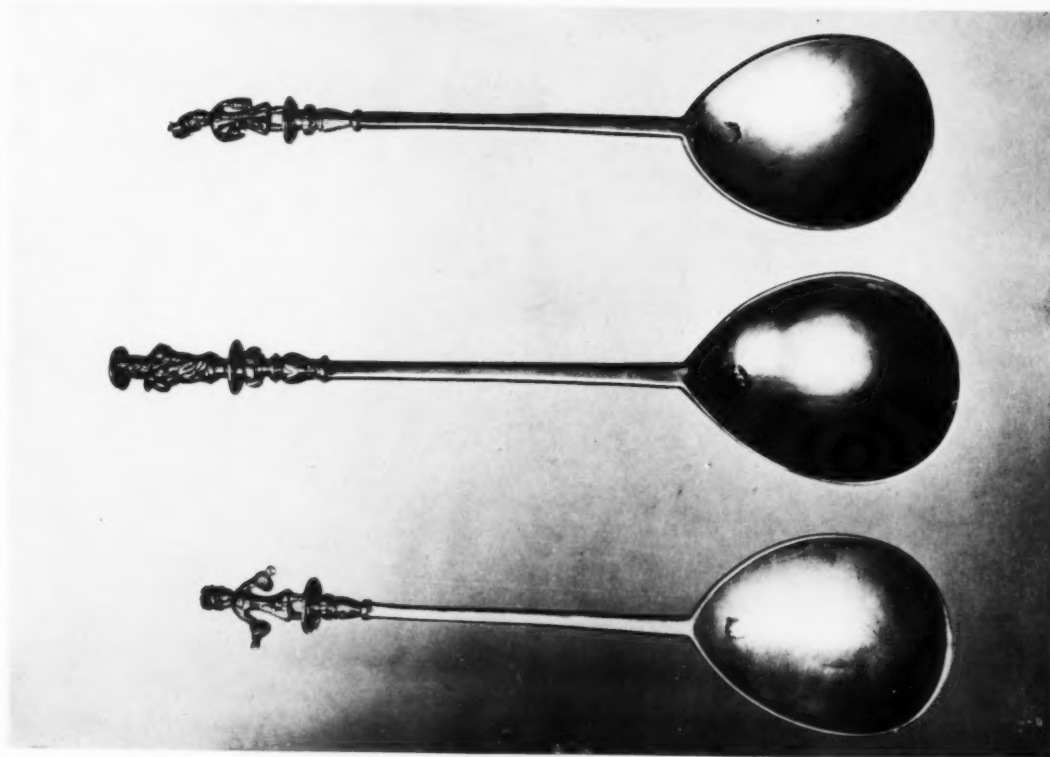


Fig. XII. TWO SEAL-TOP SPOONS WITH FIGURES. 1633-4 and 1640-1. A SEAL-TOP SPOON WITH AN APOSTLE. By Edward Anthony, Exeter, *circa* 1640-50

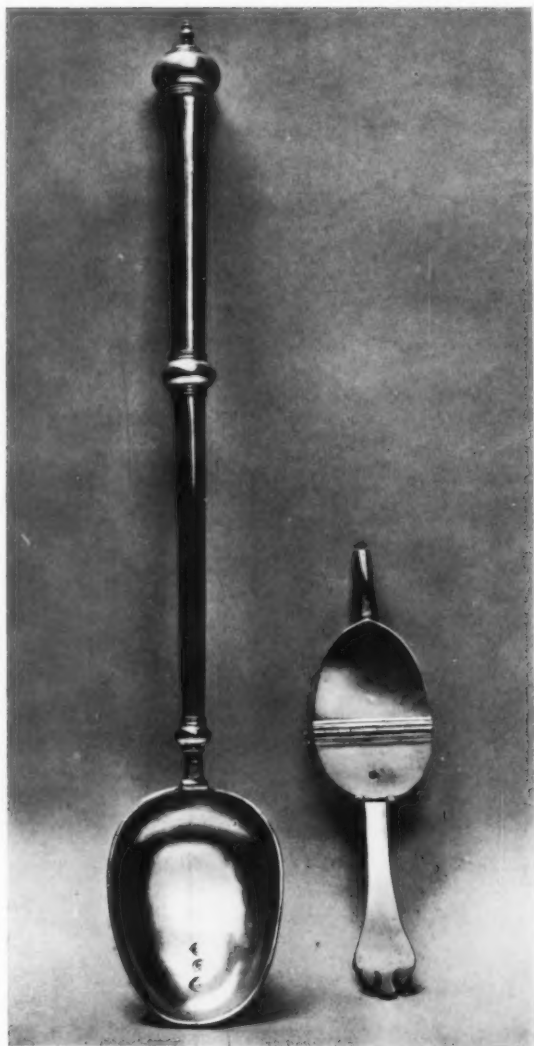


Fig. XIV. SMALL TRIFID-END FEEDING SPOON. Perhaps Scottish, *circa* 1685. Length $8\frac{1}{2}$ in. A BASTING SPOON WITH A SKEWER INSIDE. Possibly by John Luke, Jun., Glasgow, 1707-8. Length $19\frac{1}{2}$ in.

The Chinese, it is superfluous to add, were skilled in many crafts. A large silver basin is an interesting example of modern Chinese work, exhibiting high technical skill in the chasing of the dragon with the pearl or jewel in the centre, and in the other decoration. It was probably made expressly for a European visitor to China in the XIXth century (Fig. IX).

The collection contains a goodly number of spoons, both English and foreign. The former include a set of six Apostle spoons with the figure of St. Matthias, of the date 1583-4, stamped with an illegible maker's mark (Fig. X). To these must be added one of St. Peter, without marks; one with a figure of St. Matthias, 1610-11; one dated 1653-4, by a goldsmith using as his mark the initials S. V., attributed (on what authority

is not apparent) to Stephen Venables; one of St. Andrew, 1606-7, by a London maker of Apostle spoons, using the initial C. enclosing W. as his distinctive mark in Elizabethan and Jacobean times; one inscribed St. John, the marks of which are defaced beyond recognition; and a sixth spoon with the figure of St. Thomas, bearing his symbol of a square and a pierced nimbus, made by the prominent goldsmith, C. Eston, of Exeter, about 1582, all of which, except one, are illustrated (Fig. XI). A great rarity, also made at Exeter, by Edward Anthony about 1640-50, is a seal-top spoon, surmounted by the figure of an Apostle (Fig. XII). Two excessively rare spoons of the dates 1633-4 and 1640-1 have seal tops crowned by figures resembling harlequins, which appear to be contemporary (Fig. XII).

Later spoons include three with slip tops, namely, one of the year 1634-5, with the maker's mark of D. enclosing C. (Fig. XIIIa), as on a set of six, 1622-3, sold a few years ago for £215; one, of 1638-9; and the third, probably 1657-8. Three trifid-end spoons with the conventional pointed "rat-tail" bear the maker's mark (without a date-letter) of Nathaniel Bullen, of Chester, about 1685 (No. XIIIc). A fourth spoon of the same pattern, dated 1686-7, is engraved with an Earl's coronet and the crest within the Garter, of the third Earl of Sunderland, created Knight of the Garter in 1687 (Fig. XIIIb).

Conspicuously rare is a plain feeding spoon with a trifid end and a pointed "rat-tail" and a long spout, dating from about 1685; it is engraved with the old initials, probably contemporary, of husband and wife: "A. The only mark is that of the maker, possibly I C., in a shaped punch, possibly a Scottish goldsmith. It was, perhaps, some such spoon as this which is described in an inventory of 1676 as an "instrument of silver for sicke body to suck drinke out of it" (Fig. XIV). Equally rare, if not unique, is a plain rat-tail basting spoon, possibly by John Luke, jun., of Glasgow, 1707-8. The rare or unique feature is not in the spoon itself but in the steel skewer with a wooden handle, screwed into the silver handle of the spoon (Fig. XIV).



Fig. IX. CHINESE BASIN. XIXth century. Diam. $12\frac{1}{2}$ in.

THE DEVELOPMENT OF THE OLD ENGLISH TEA CADDY · BY R. GOODWIN-SMITH

Illustrated entirely with hitherto unpublished specimens from private collections. Sixteen rare caddies

ONLY a short while ago I chanced to pass an old countrywoman who, with her neighbour, stood at her doorstep loudly bewailing the price of tea, and I could not help wondering what that irate lady would have said were she to have seen the advertisement of one, Thomas Garway, in 1665, who unblushingly offered tea for 16s. to 50s. a pound; also that of a London tea vendor, in 1728, who was only a trifle more reasonable: "Tea of all prices," he offers, "Bohea from thirty shillings to twenty shillings, and green from twelve to thirty shillings."

And, perhaps, when the countrywoman discovered the quality of the tea she would have become even more eloquent.

I have been able to collect a number of quite unusual tea caddies, through the kindness of some keen collectors, who are allowing me to illustrate them here. All are constructed with a care, and, in some cases, with a superb craftsmanship that makes obvious the far greater value which tea had in the days of history.

Tea, in those days, was a luxury, so difficult to obtain, and therefore so fashionable, that no lady would think of leaving her house for any time without first cautiously locking up her tea.

Because of this, and because a worthy substance demands a worthy box, the cabinet-makers of the day saw their opportunity, and provided the lady with exquisitely-conceived little "tea chests" or "tea trunks," with lock and key, and, quite often, a special receptacle for sugar. By Sheraton's day this article had earned the name "tea-caddy," which, I imagine, was derived from the Chinese word for a pound weight, "Kati," which would quickly become "caddy."

The old craftsmen loved such a task as this: a tiny box, a world-in-a-nutshell, wherein they could show their ingenuity, their finicky delicacy of touch and conception. Some long-dead imagination took fire, and some horny old hand sought eagerly among jealously hoarded bits of fine veneer. . . .

DEAN SWIFT AND TEA CHESTS

Dean Swift speaks of this invention of "small chests and trunks, with lock and key, wherein they keep the tea and sugar," while there survive various letters mentioning some tea-chest which was given as a present



Fig. I. MID-XVIIIth CENTURY CADDY OF MAHOGANY, inlaid and crossbanded

from one friend to another. A letter of 1775 remarks on "these little cabinets in which tea is brought to table," and another, a shade later, relates a catastrophe: "From her hands fell the tea chest and the tea was spilled, the lock broken."

Inside the little box would be partitions for green tea and black, which one would blend to suit one's taste; sometimes, instead, there were canisters which would, themselves, often be called "caddies."

In the very early days of tea, when it had taken that first big step from China on to the palate of fashionable XVIIIth-century England, it would be almost unknown to the common people.

Indeed, our countrywoman, on her old-time doorstep, would not then be wrathful over the price of tea; she would, if she ever troubled to think about it, be asking all and sundry if it were true that the great ladies at Court were poisoning themselves with a terrible new drug from the East. In those days, therefore, when tea was, to put it deftly, only mingled with the cream of the land, then these wealthy folk would place it in caskets of exceptional beauty and craftsmanship—and often hide the cabinet also; perhaps this is why the earliest caddies are frequently the loveliest.

It was only when tea, after 1775, came within reach of the fairly humble, even within reach of such old countrywomen as wished to poison themselves in the fashionable way (and what woman would not?), it was only then that the less pretentious caddies were made in numbers.

Fig. I illustrates an oblong mahogany caddy, beautifully cross-banded, with its original brass handle; and its period is about the middle of the XVIIIth century.

The influence of Thomas Chippendale is clearly seen in the daintily conceived silver mounts of Fig. II, and its claw-and-ball feet and silver hinges. It has fitments inside to hold either glass or silver tea caddies. Its date is between 1765 and 1780. It is a striking caddy, relying entirely for its effect on its beauty of proportions, and the beauty of its metal enrichments.

Fig. III shows three caddies, an oval papier-mâché example, with an exquisite little landscape running all round, and a silver handle, circa 1790; in the centre, a carved Chippendale caddy, with original silver mounts; and, on the right, a fruitwood tea-caddy in the shape of a melon.



Fig. II. TEA-CADDY with silver claw-and-ball feet, 1765-80

JUDGING THE PERIOD OF CADDIES

The date of many caddies will be apparent to any collector with a general knowledge of period in furniture. Others are baffling unless one has a special understanding of the way in which the interiors of these little chests were arranged.

Obviously, the earlier specimens would be smaller than the caddies made in days when tea became less of a luxury, and more of a national institution! Sometimes tea caddies, being the dwarfs of the furniture family, will have ornamental features which would be somewhat too precious for use on larger articles; but the majority of caddies are somewhat homely fellows, many very simple in outline, either trunk-shaped, octagonal, square, or cylindrical. I must, however, speak of one notable exception:

A SUPERB TEA-CADDY—AND A FREAK OF FORTUNE

We caddy lovers do at times light upon a rich and fanciful design. Such was the delightful little caddy fashioned by William Potter, Cornhill, in 1786, an exquisitely made miniature of Carlton House. Potter honestly thought it worth 100 guineas. He was struck with an inspiration, and sent it to George III for His Majesty's appraisal.

It seems to have been the King himself who made the suggestion that the caddy should be raffled for!

Many of the nobility, and all of the Royal family took tickets; altogether, the amount subscribed amounted to 880 guineas.

There chanced to be a ticket left. William Potter thought that he might as well take that ticket himself. He won the caddy.

One wonders whether William Potter were as simple as he appeared. Whatever he may have been, he is now dust, but his famous little caddy is in the London Museum.

Caddies were not only of wood; more usually they had a wood basis, overlaid with rarer woods, or with metal, ivory, filigree, tortoise-shell, or that straw work which was made so beautifully by the old French prisoners of war. Papier-mâché caddies were popular; while there were also caddies of silver and of copper, japanned or enamelled.

Tunbridge Wells once had quite a name for fanciful toys and oddments, particularly tea-caddies. Samuel Derrick, in 1762, sent some toys from that town, including "the prettiest tea-chest he could lay hands on." There is another caddy in the Victoria and Albert Museum, of "Tunbridge Ware."



Fig. III. AN OVAL PAPIER-MÂCHÉ CADDY with silver handle painted with a continuous landscape. Period 1790
A FINELY CARVED CHIPPENDALE CADDY with original silver mounts. Period 1760
FRUITWOOD TEA-CADDY in shape of a melon. Period 1780

Illustration of Fig. III by kind permission of Mr. R. P. Way, Bath; the rest by that of Messrs. Owen-Evans Thomas, Dover Street.

THE DEVELOPMENT OF THE OLD ENGLISH TEA - CADDY



Fig. IV. LATE XVIIIth CENTURY CADDIES in form of pears, apple and plum



Fig. Vа. SHERATON OCTAGONAL CADDIES inlaid with satinwood, and a trunk-shaped LATE XVIIIth CENTURY CADDY inlaid with bone



Fig. Vb. OCTAGONAL LACQUER CADDY. PLUM-SHAPED CADDY. PAINTED CADDY. All of XVIIIth century



Fig. IVA. XVIIIth CENTURY NEEDLEWORK CADDY
SHERATON CADDY, inlaid with birds and flowers, bone escutcheon

OTHER SHAPES IN CADDIES

With the late XVIIIth century came a minor craze for caddies in pear, oval and urn shapes. Fig. IV shows some of these quaint caddies, made in the shape of various fruits; these are of sycamore, and were coloured to resemble the natural fruits as nearly as possible; they have a small plated key-plate.

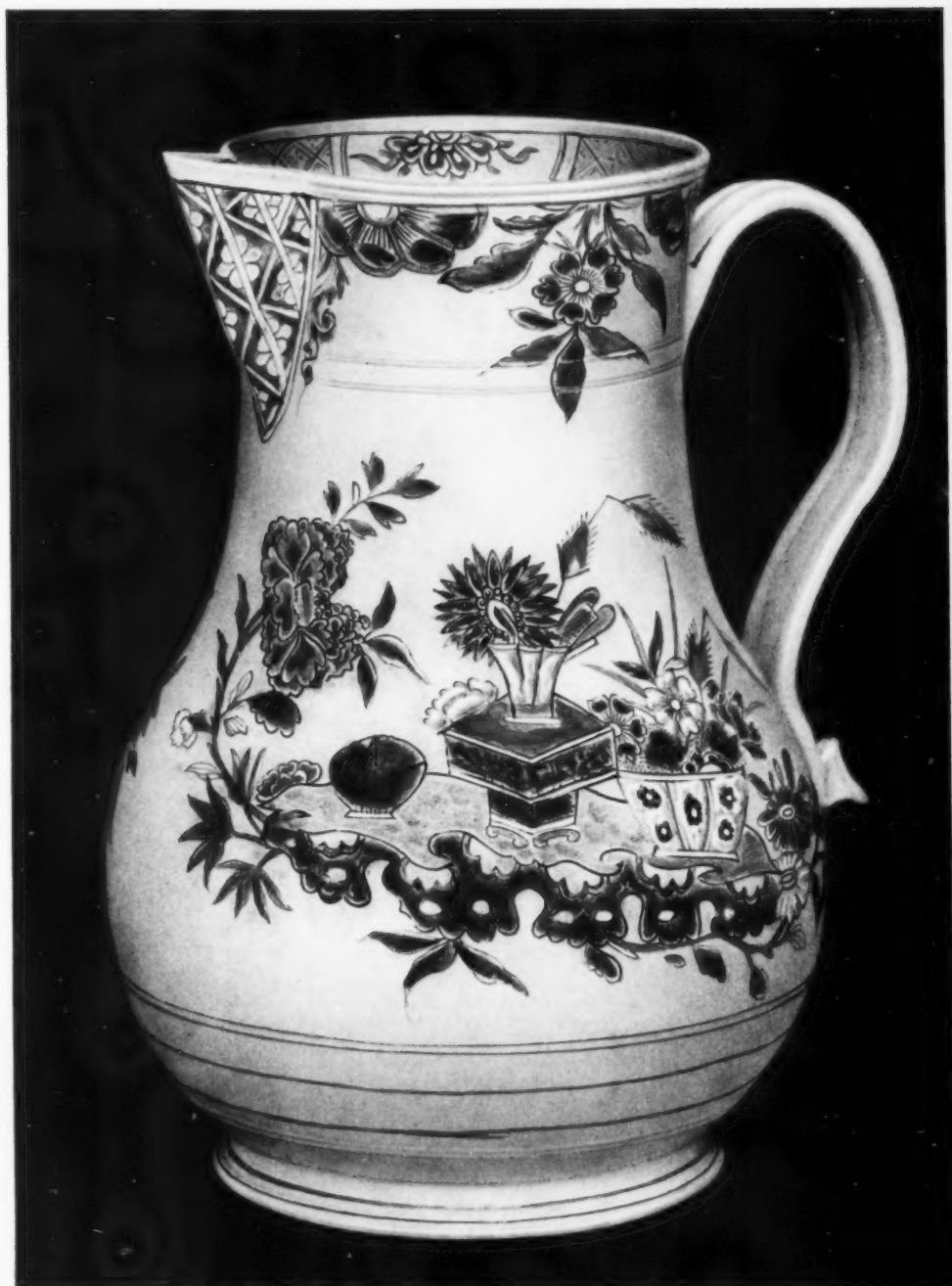
Fig. IVA shows two late XVIIIth century caddies. The period's urn-shaped caddies, daintily inlaid with vertical lines, are so like the knife-boxes made to stand on Sheraton sideboards that many people mistake them for these articles. The most brief and straightforward rule I can enunciate is that tea-caddies of this date and shape are usually mahogany, and will be, if one looks inside, specially lined with lead foil. This was, of course, the time in which poor, shabby, starving Sheraton lived (his "Drawing Book" was published in 1793), and I have no doubt that there are caddies actually designed by him. I was very

interested to discover that one of the old accounts of Sheraton's poverty speaks of tea. The writer tells us that Sheraton, with his wife and child, had only two cups and saucers, while the child had a mug, and when the writer took tea with them the wife's cup and saucer were given to him, as the guest, while she drank her tea from the mug.

Fig. V is interesting, since it shows more of the many shapes favoured by the late XVIIIth century, in mahogany, harewood, satinwood and lacquer. Fig. VI shows two chaste and exquisite caddies of the Sheraton period. The oval caddy, beautifully inlaid, is unusual because the inlaid urn is in perspective; the satinwood oblong example has a flavouring of Adam in its husk decoration. With these specimens we must conclude this article, for enough has been said to demonstrate that the tea-caddy had an evolution all its own, and that the ingenuity lavished on its many shapes, by the old-world designers, was almost infinite!



Fig. VI. SATINWOOD SHERATON CADDIES, one decorated with an urn inlaid in perspective; the other with Adam like husk decoration.



JUG, SALTGLAZE WARE; STAFFORDSHIRE

From the Catalogue of the Glaisher Collection of Pottery and Porcelain in the
Fitzwilliam Museum, Cambridge

By BERNARD RACKHAM

Published by the Cambridge University Press

TYPES OF JAPANESE LACQUER

BY PAT GRAHAM

THE lacquer work of Japan is looked upon as being the foremost art of the country, and really this is not surprising when one considers that to be an accomplished lacquer worker the artist has to be an expert carpenter or rather cabinet-maker, he must be able to draw as well as any

of his contemporary artists, or he must be a fine carver not only of wood and lacquer but of metal, ivory and numerous other materials which are used for inlaying. Added to these gifts there is the inborn gift of Japanese whether artist or not, that of blending colours and shades.

It is stated in Chinese records that lacquer was used about 1000 B.C., so, as with the other arts, we must acknowledge that the method of utilizing the material came to Japan either from China direct, or through Korea. The Shi-ch'ing, a Chinese VIIth century B.C. literary work mentions the use of lacquer on musical instruments and also its extravagant use on everyday utensils. Whether the lacquer was decorated, or simply used as a preserving medium, is still a subject of research.

Credit, however, must be paid to the Japanese for the way in which they utilized to its full capacity, the decorative value of this delicate material, and in doing so they have surpassed the work of the Chinese artists in every way.

The importance of the lacquer industry in the VIIth century can be estimated by the fact that an edict was issued that every person who possessed any land had to plant a certain number of lacquer trees (*rhus vernicifera*) and to pay his taxes with raw lacquer instead of rice as had previously been the case.

The oldest piece of decorated lacquer work extant is the sword of the Emperor Shomu, 734 A.D., which is the treasured exhibit of the Todaiji temple.

Lacquer cases known as *inro* have been selected to illustrate this article, as every type of lacquer and decoration can be found in these small medicine, or seal containers of two or more compartments.

The most popular type of lacquer among collectors is that known as *togidashi*, and truly amazing works of beauty have been made by this method. The literal translation of *togidashi* is "polished out," and this is quite a fair description of the technique. In the first place the base is built up of several layers of lacquer to

obtain a good background, and then the design is painted on with the various coloured lacquers needed in the decoration, next the whole is covered with a layer of transparent lacquer. Now the most delicate operation has to be performed, that of rubbing down the lacquer until the decoration stands out in all its brilliance and with a highly polished surface. In Fig. I we see one of the finest examples of this work on a silver lacquer *inro* made by the renowned XVIIIth-century artist Yanagisawa Hakuho. The pigeon in the rear is bright silver colour, and the near one is deep silver and black (*sumiye*), giving a grey effect. The birds are perched on a dead tree branch painted in black and shades of black, which adds great beauty to the delicate colouring of the birds.

Fig. II is another example of the same technique, and is known as "print lacquer" from its resemblance



Fig. I. A MIRROR-BLACK *INRO* with raised gold lacquer clouds and a chinkin-bori dragon

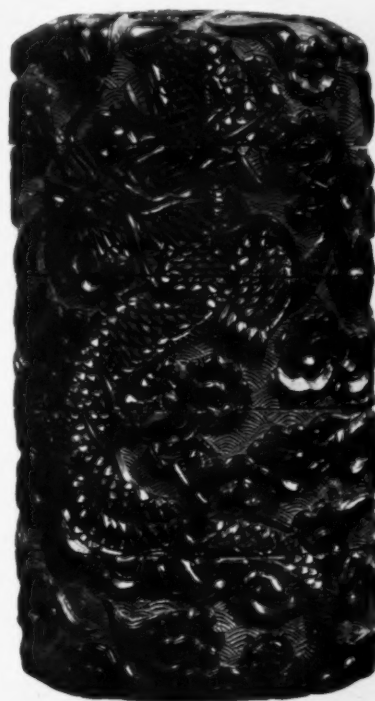


Fig. II. A TSUIKOKU LACQUER *INRO*, the red background carved as waves, the dragon and clouds in black lacquer

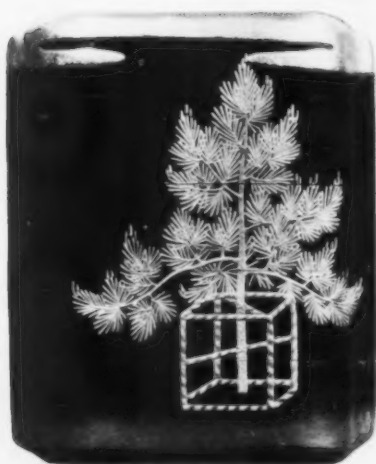


Fig. III. A MIRROR-BLACK *INRO*, decorated with a pine tree in raised gold lacquer, and on reverse figures of Ebisu and Daikoku inlaid in gold (metal), signed Tsuchiya Yasuchika and Kajikawa



Fig. IV. A MIRROR-BLACK *INRO* speckled with gold flakes, decorated with a fan, fireflies, and on the reverse a firefly cage, signed "Shorinsai"



Fig. V. AN *IROYE* (COLOURED) *TOGIDASHI INRO*, presenting a girl seated on the outside of a teahouse, by Tatsuki Takamasu



Fig. VI. A SILVER LACQUER (ROGIN) *INRO* with two pigeons on a tree branch, in varying shades of silver and black *togidashi*, with seal of Yanagisawa Hakuho

TYPES OF JAPANESE LACQUER

to the Japanese print. In this type many colours are used to make the design, for example the girl's dress contains green, red, black and gold, the bench she is sitting on is gold, the shutters of the house are silver, and the silhouetted figure is grey. This little treasure was made by Tatsuki Takamasu in the early part of the XIXth century.

As a background for any decoration, *roiro* or mirror-black lacquer, gives the most beautiful results. Fig. III shows this to perfection, and the simple decoration is in true Japanese taste. This last statement may seem incorrect, but it is not so, all the overdecorated things that one sees in Japan are only manufactured to suit what is presumed to be the taste of foreigners. *Roiro* is made by adding iron acetate or Chinese ink to the purified lacquer, and to produce a really fine background many applications are applied to the piece, each layer being dried in a damp atmosphere, a process which takes about forty-eight hours, and it is then rubbed down or polished before the next layer is added. The pine tree is made of raised gold lacquer (*takamakiye*), which is a mixture of the finest gold powder and lacquer. On the reverse of this piece are two figures inlaid in pure gold representing Ebisu and Daikoku, two of the Gods of Good Luck. On the base is a gold plaque bearing the name Tsuchiya Yasuchika, who made these figures, he was one of the finest metal workers of the Nara school, working during the first half of the XVIIIth century. The signature of the lacquer artist, Kajikawa, also appears.

In Fig. IV we have a lacquer which very closely resembles a Chinese product. It is made of red lacquer (a mixture of clarified lacquer and cinnabar) and black lacquer, this combination being known as *tsuikoku* lacquer. In this case the ground colour is red, which has been carved to represent waves and the black lacquer forming the external coating being carved as

dragons and clouds. This style of carving down from one coloured layer to others underneath gives beautiful results, especially when green and yellow are added, the best effect being noticed in landscape designs.

Another style of Japanese lacquer work which has its origin in China is illustrated in Fig. V. This ground work is mirror black, and the clouds are in raised gold lacquer, but the dragon is in a technique known as *chinkinbori*. This is produced by etching the lacquer with a very fine and sharp tool, in many cases a rat's tooth was used, and then the tiny channels that had been cut out were coated with gold lacquer.

Fig. VI is interesting from various points of view. This *inro* is made from natural wood with no lacquer covering. The white and black puppy on the right is made of porcelain. The puppy on the left is made of raised gold lacquer containing various shades, and on the reverse is another puppy in silver lacquer. The signature is that of Jokasai, a very famous lacquer artist of the XVIIIth century who belonged to the Kajikawa school, and he states that the decoration is copied from a work by the celebrated (Kano) Yukinobu, 1513-1575, the second son of Masanobu, the founder of the Kano school.

The last illustration shows the work of an artist who was renowned for the excellence of his work and for the subjects he used in his decoration. The artist is Shoriusai, who worked in the XVIIIth century and was the foremost exponent of *togidashi* in his time. The ground work of the *inro* is mirror black lacquer speckled with small flakes of gold foil (*hirame*), the fan is raised in silver lacquer with brighter silver *togidashi* radiating ribs. On the fan can be seen an insect which is greatly admired in Japan, the firefly, and these are in raised black lacquer with touches of gold and mother-of-pearl. On the reverse is a cage from which these insects have apparently escaped



Fig. VII. A NATURAL WOOD *INRO*, with a puppy inlaid in white porcelain, another in raised gold lacquer, and on reverse a puppy in silver lacquer, signed "Jokasai, after picture by Yukinobu"

NOTES FROM PARIS

BY ALEXANDER WATT



"MORNEX; AU FOND, LE MÔLE. By Corot.
Collection Mme. Adrien Dollfus, Paris

THE imposing exhibition of paintings by Corot, now being held at the Orangerie Museum, will remain open until the month of May. The success of this unusually interesting show is to be attributed to the rare quality and discriminative selection of the one hundred and twenty pictures exhibited. The organisers have aimed at giving as complete a representation as possible of the art of Corot; also of presenting those particular aspects of his art which are the least known to the public. Thus, in this collection of figures, nudes, portraits and landscapes—lent by museums and private collections in France, Britain, America, Austria, Switzerland and Denmark—there are comparatively few of those popular misty landscapes which he painted in great number towards the end of his life, and which are always recognised as typical of the work of Corot. It has been the endeavour of the organizers of this Paris exhibition to reveal his conscientious artistic circumspection; as opposed to the more generally recognized sentimental conceptions of "Papa Corot," as he was called. We are here given a clear insight of the discipline and fundamental severity of his art. In the present exhibition, however, it is interesting to note how Corot, no matter how strictly he adhered to these principles, usually attached an atmosphere of peaceful serenity to all his pictures. This is doubtless explained by his submissive and philosophical outlook on life.

The exhibition at the Orangerie Museum has been arranged in a manner most instructive to the layman. Thus, on the left wall of the main room, we find the synthesis of Corot's Italian influence; while, on the right, are presented his various sources of inspiration in France. But, before passing through to the main room, there are three interesting canvases to be seen in the vestibule. "L'étoile du berger" (No. 74), one of the few misty landscapes that have been placed on view, has been painted (in 1864) in this typical atmosphere of rural peacefulness. This celebrated picture was bought by the State at the Salon of 1864. The "Saint Jérôme" (No. 31), a large and somewhat laboured academic composition, was one of the first paintings exhibited in the Salon to meet with any success. That was when Corot was already forty-one years old! His self-portrait (No. 2) is a simple, naïve little painting. It is one of the earliest works figuring in the exhibition. It was painted at the express wish of the artist's parents, before leaving on his first voyage to Italy.

The first painting that comes to our notice, in reviewing the exhibits on the right wall of the main room, is that of the "Vieux Pont Saint-Michel à Paris" (No. 1). This is one of the first pictures Corot painted. It is a simple monochromatic study, already evincing his knowledge of tonal values. A larger view of the same landscape (No. 21) hangs nearby. This was painted in 1833 and indicates the advance made in ten

NOTES FROM PARIS

years study. "La Cathédrale de Chartres" (No. 16) is a product of the memorable year of 1830. Corot was in Paris, working quietly on the quaysides, when suddenly the revolution broke out. He was not tempted, like Delacroix, to contemplate La Liberté brandishing the tricolour flag in the tumultuous upheaval: he hastened away from the thunder and confusion to paint the peaceful magnificence of Chartres. As many as forty years later, Corot made certain alterations to the composition of this painting. "La source" (No. 89) was one of the last nudes painted by Corot. His favourite model, Emma Dobigny, posed for this composition. This beautiful figure, of rare rhythm of line and balance of pose, is painted in a subtle play of light against a dark background. "La femme à la perle" (No. 88), also painted about the year 1870, is one of his most popular figure studies. Hanging next to this picture is one of the most interesting canvases in the exhibition. I refer to "La mélancholie" (No. 71), lent by the Glyptothek Ny Carlsberg, Copenhagen. In the broad, decisive treatment of the dress in white, and the psychological aspect of the meditative figure, this little-known work is to be ranked with those which most typify his genius in painting. "Le beffroi de Douai" (No. 98), painted in 1871, illustrates, on the other hand, his nicety of precision. Corot devoted at least twenty sittings to this composition. At seventy-five years of age he still proved faithful to his early declaration that "one must not be impatient, one must await the outcome. I have always waited without tormenting myself."

His largest figure composition—"La lecture interrompue" (No. 82), lent by the Art Institute, Chicago—hangs in the middle of this wall. It is a moving inspiration and most conscientious piece of painting. "Intérieur de la Cathédrale de Sens" (No. 110) was one of the last pictures painted by Corot. This canvas already heralds the approach of Impressionism. "Mornex: au fond le Mole" (No. 52) is a delightful landscape painted about the year 1844. Here is luminous atmosphere and subtlety of tone as only Corot could paint it. The most attractive figure composition in the exhibition is that of "La gitane à la mandoline" (No. 108), which hangs next to this landscape. Here is the dark tristful type, with heavy pensive eyes, that Corot was so fond of painting towards the end of his life. The figure is dressed in attractive and richly-coloured Bohemian clothes: the composition is ordered, yet the general effect remains one of sentimental detachment.

The famous "Souvenir de Mortefontaine" (No. 75), is also exhibited on this wall. This enchanting landscape (which was bought by the State, in 1864, and placed in the Louvre) is a masterpiece illustrating how perfectly Corot could combine a strict artistic adroitness with sentimental conception. "The beautiful in art, Corot wrote in one of his diaries, is truth bound up with the impression received in the aspect of nature. I am at once struck on seeing a landscape and, while attempting a conscientious rendering of the scene, I do not lose for one instant the emotion that I first received from it. The real is a part of art, sentiment completes it." This "Souvenir de Mortefontaine" was doubtless one of those painted in the artist's studio. It was, in fact, a favourite saying of his that it is in the studio that one



LUZANCY

(Collection M. Morin-Jean Fontainebleau)

By Corot

paints the best pictures. Thus he would go to the country for the all-important first impression, quickly note this on his canvas in sketch form; paying particular attention to the harmonies and tonal values; and, through his desire for precision, record the architecture of the landscape. This accurate observation of the law of values is the most characteristic quality of the work of Corot. It is interesting to compare this Ile de France landscape with the "Ferme aux trois commères" (No. 101), a bright Normandy scene painted in rich summer greens. The genius of Corot in painting the "spirit of place" is evidenced in these two canvases, which so greatly differ in luminous atmosphere.

The first important composition, on the opposite wall, to attract our attention, is the large Italian landscape, "La tarentelle" (No. 42), lent by the Springfield Museum of Fine Arts. It will again be noticed in this painting how Corot has successfully translated the warm, blue, crystalline light of the country around Naples. "La tarentelle" is an interesting example showing the influence of Claude in the work of Corot. Claude and his incomparable studies of trees probably influenced him more than any other master. He confessed his great admiration for this artist's work in saying that "when one looks at one of his pictures it seems as if one were contemplating a real sunset. That is the effect that I also would wish to render. I attempt to interpret the vibrations in nature. This can only be brought about by a rigorous observation of values. I make constant efforts to record every subtle gradation, and thereby give an illusion of life. I wish that in contemplating my canvas the spectator receives the impression of the

movement of things. No matter what site, what object, we should submit ourselves to the first impression. If we have been truly moved the sincerity of our emotions will surely manifest itself in others."

It is interesting to note the authority of Poussin in the simple and excellently painted "Promenade du Poussin" (No. 7), lent by Monsieur Paul Jamot; and the classic "Homère et les bergers" (No. 49). This is a monumental work in the true Italian tradition, recalling the canons of Poussin. It almost answers Cézanne's renowned dictum of "what's wanted is to do Poussin over again from nature." Baudelaire, in writing in praise of Corot, gave particular reference to this picture.

"Narni: Le Pont d'Auguste sur la Néra" (No. 11), a study from nature, painted in the summer months of 1826, is one of the most delightful landscape compositions in this Paris exhibition. The worth of this direct and delicately executed painting may be summed up in Baudelaire's critique that "the value of a spiritual and well-placed brushstroke is enormous."

The *pièce maitresse* of this fine exhibition is undoubtedly "La toilette" (No. 70), lent by Monsieur Georges Wildenstein. This large upright canvas holds a commanding position in the centre of the left-hand wall. There is much to be admired in this exceptional work of art. I must content myself, however, by simply alluding to the lovely rhythm of line in the remarkable grouping of the two figures in the foreground. "Liseuse dans la campagne" (No. 90), lent by the Metropolitan Museum, New York, which hangs next to this masterpiece, is the finest of the smaller figure compositions exhibited here. It is painted in a beautiful harmony of low tonal values relieved with an intense blue in the silk sleeve of the dress. "Vue de Volterra" (No. 35), from the Chester Dale Collection, New York, is another interesting Italian painting evincing the influence of Claude. The perspective in this sombre landscape is quite remarkable. Both the sketch and larger completed composition of the Forum at Rome are exhibited at the end of this wall. The one which Corot sketched on the occasion of his first visit to Rome (No. 6) is as pleasing for its spontaneous effects as is the finished picture (No. 48) for its carefully studied architectural composition.

In the two rooms at the end of the main gallery there are a number of canvases which merit special attention. In some of these one readily perceives the influence that Corot has undoubtedly had on subsequent painting. One of the most curious pictures in the first of these two rooms is "La baie de Naples" (No. 97). Explanation of the monochromatic quality of this picture lies in the fact that Corot painted this scene from a postcard, about 1870, after a visit to Naples forty-two years previous. There are two attractive little paintings of "Les maisons Cabassud à Ville d'Avray" (Nos. 28 and 62); the views (almost identical) having been taken from the grounds of Corot's own house. The one executed in the summer of 1850 is indicative of the qualities he attained in the art of landscape painting during the fifteen years that separated it from the date of the autumn scene.

Some of Derain's landscapes are clearly reflected in the "Vue de Villeneuve-les-Avignon" (No. 27). This

landscape, shimmering under the hot, bright Midi sun, is a remarkable piece of painting. "Pierrefonds, vue générale" (No. 51) is another fine example of the genius Corot had in painting luminous atmosphere. The luminescence in this canvas, however, is quite different from that in the last-named picture: one is in the south of France, the other in the north where, especially here in the beautiful Ile de France, he loved so much to paint the soft grey skies. The secret of Corot's luminescence is that, before considering the landscape itself, he would first paint in the sky. The two charming little portraits of Corot's nephew and niece (Nos. 19 and 20) are reason to regret that he did not devote more time to portraiture.

In the second room, "Le départ pour la promenade" (No. 105), a view of the forest of Marly, may well have been inspired by the art of Courbet. It was painted ten years after they had showed together in an exhibition at Saintes. There can be little doubt, too, that the "Odalisque" (No. 94) was inspired by one of Delacroix's Moroccan figures. This is a curious picture: in some ways it is not in the least Corot. It would seem, on the other hand, that Boudin and Degas had been influenced by the "Vue de La Rochelle" (No. 56^{bis}) and "L'Etude" (No. 92). The latter, a little known work, has been handled in a broad and decisive manner unusual for Corot.

I am unable to here give any further details concerning the several other outstanding examples of the art of Corot—beautiful studies of nudes in landscapes, views of the cathedral of Mantua and the peacefulness of Marissel, enchanting little scenes painted in Normandy and Picardy—to be found in this most interesting and instructive exhibition which, happily, is open to view for another four or five weeks.



LISEUSE DANS LA CAMPAGNE
(Metropolitan Museum, New York)

By Corot

BOOK REVIEWS



STONE SLAB FROM THE MAUSOLEUM OF TAI TSUNG, FOUNDER OF THE T'ANG DYNASTY. Height 68 in., width 81½ in., Depth 17 in.
 Pennsylvania University Museum, Philadelphia From *Chinese Art*. B. T. Batsford

CHINESE ART.* (London: B. T. Batsford.) 15s. net.

*The full bibliographical title of the book is given hereunder.

Though apparently *post festum* the review of this book is not really published too late to remind readers that in it they have a most illuminating introduction to the study of Chinese art as we Westerners view it, and this in spite of the fact that it contains also an introduction by the wife of the Chinese Ambassador to Great Britain. This lady, however, writes as an amateur of the art of her country not strictly as an expert. It is also quite likely that the experience gained from the exhibition will cause our own authorities to rectify some of their views, but as the following copy of the text on the title page shows the book is, with its numerous and partly new illustrations, a book of reference of enduring value. The title page (typographically weak) reads:

"Chinese Art. An Introductory Handbook to Painting, Sculpture, Ceramics, Textiles, Bronzes and Minor Arts by Roger Fry, Bernard Rackham, Laurence Binyon, A. F. Kendrick, Osvald Sirén, W. W. Winkworth. With an introduction by Madame Quo Tai-Chi (wife of the Chinese Ambassador to Great Britain), being a New and Revised Edition, largely Re-illustrated of the 'Burlington Magazine, Monograph I.' With 23 Plates in Colour and 62 from Photographs. (London: B. T. Batsford.)"

Included in the book are extensive bibliographies of each subject.

H. F.

BEAUTY IN JAPAN. By SAMUEL H. WAINWRIGHT, Jun With 200 illustrations by the author. (Putnam & Co., Ltd.) 21s.

The author of this lively book is an American, who was born in Japan, and his aim is to give an account of Japanese life to-day with special reference to its difference from life as lived in America. In addition to the author's engaging illustrations his readers will find considerable material for entertainment in his text, which contains a great deal of unfamiliar matter. They will learn of the existence of cats with curly tails like pigs, of the preference for blind men both as masseurs and music-teachers, and of the curious resemblance of the Japanese habit of building houses with that observed by Gulliver at Lagado, since they begin with the roof and work downwards. The rarity of negroes and the facts that all kissing scenes have to be expurgated from imported films for fear that the hitherto unknown practice may become general, that the jinricksha was first "constructed by an American colporteur in Japan for hauling books about from place to place," and that the traditional headdress of a bride "symbolizes the ancient belief that woman was of the devil and must cover her horns in order to win a husband" are other fascinating topics dealt with in the course of this entertaining work. Whether the author's certainty of the ultimate leadership of American art, expressed on page 160, is or is not justified must remain a matter of opinion. W. K.

THE WALPOLE SOCIETY. XXIII Volume, 1934-1935. The Drawings and Sketches of JOHN ROBERT COZENS. A Catalogue with an Historical Introduction by C. F. BELL and THOMAS GIRTIN.

The new volume of the Walpole Society's publications appears at a most appropriate moment. Of all painters in the history of British art the two Cozens, Alexander, the father, self-styled bastard of Peter the Great, and his half-incompetent genius of a son, John Robert, the subject of this catalogue, are those who show a closer natural affinity with the ideals and aims of the great Chinese painters than any other Western artists. This applies not only to the fact that both worked so often in monochrome but to the amplitude, nobility and grandeur of their designs.

Of the two, Alexander was undoubtedly the greater artist, and a good deal of his sense of mass disposition and extensive composition was passed on to his son, although this statement, perhaps, seems to say more than it means, for nobility cannot be passed on except to noble natures. The materials for an historical survey of John Cozens are still scanty and until 1922, as Mr. C. F. Bell says,

"Even less was known of his life than the little we know now, and the relative sequence of his works had only been guessed at inaccurately."

To supplement this statement he modestly heads his well-written preface with an apt quotation from Rabelais :

Respondit Pantagruel, en vos propositions tant il y a de si et de mais que je n'y sçauois rien fonder, ne rien resouldre.

About 1922 luckily the publication by the *Morning Post* of portions of the Farington diaries, together with the discovery among the papers of William Beckford of Fonthill, the author of "Vatheck," of some letters and of no less than seven sketch books filled by Cozens himself while travelling as a tame artist with Beckford's suite between June 4th, 1782, and October 12th, 1783, have done something to fill the gaps in our knowledge.

The authors, by these means and others, have contrived to trace in a general outline the course not only of the Beckford journey but of the previous first Alpine and Italian trip with Richard Payne Knight. From a sketch book and tracings in the possession of Sir George Beaumont there seems to be reason to assume some connection between the painter and Charles Gore, who, as Mr. Bell says, was : "a personality, with a place in the wings, as it were, of the great theatre of his time, who has scarcely received the attention that he deserves."

The importance of John Robert Cozens's career is that by a combination of circumstances he became the prime influence in lifting the art of water-colour from its position as an art principally topographic, into one rivalling oil painting itself. He was by this chance the father of the art of painting in transparent colours, an art which has been universally recognized as peculiarly suited to our national genius. Other artists such as John "Warwick" Smith, Francis Towne or William Pars were, in their way, as advanced technically as Cozens, but undoubtedly the tracings of Cozens's drawings and water-colours that Turner and Girtin were employed to make for Dr. Monro, for which there

is a record that Turner received half-a-crown a night, tinged the growing school of British water-colour painting with a strong Cozens flavour, so that, despite the often hesitating nature of his technique, Constable could call John Robert Cozens the greatest genius who had ever touched landscape.

The catalogue lists 446 known works by the painter, of which some sixty are reproduced in monochrome. In spite of the discovery of Cozens's sketch books the task of getting order into the works must have been very great, and it seems to have been done as well as humanly possible. The authors acknowledge various assistance, especially that of the King, for permission to print passages from the manuscript diaries of Joseph Farington, R.A., in the Royal Library at Windsor Castle, and of Mr. Hugh L. Agnew for the use of the researches of Thomas Agnew and Sons. By one of those accidents of fate most exasperating to the conscientious recorder the drawing numbered 372, "In the Villa d'Este at Tivoli" (b), in the Victoria and Albert Museum has long been identified with a drawing of a similar name bought by an anonymous purchaser at the Beckford sale, and thus it has been catalogued. But while the volume was in the press a drawing identified as undoubtedly the original "Beckford" drawing was discovered in Ireland, too late for the error to be rectified.

J. G.

THE NEW ARCHITECTURAL SCULPTURE. By WALTER RAYMOND AGARD. 90 pp.+32 plates (42 reproductions). (Oxford University Press.) 10s. 6d.

The author of this book is a professor in the University of Wisconsin and the author of a work on the Greek tradition in sculpture, also of numerous magazine articles on modern art. From various passages in the present volume it may be gathered that, though a lover of the art of the past, he is fully convinced that the latest style, that of Broadcasting House and the offices of the Underground Railway, has come to stay. This style is, however, in its infancy and leaves much to be desired from the æsthetic point of view. Mr. Agard is distinctly of opinion that "there is no reason why we need be content to live among coldly geometric buildings" : beauty may go hand in hand with utility if only architects and sculptors work whole-heartedly one with the other. To help on this good work is the object of this book, in which are described and criticized some of the more prominent modern buildings in Europe and America. English architects, it may be noted, are praised for having almost always avoided "the mannered and sometimes grotesque effects of various European structures." Naturally Mr. Agard tells us much that is interesting of the work of some of the more prominent sculptors. Among the rest, of Perret, whose decoration of the Champs Elysées' theatre in Paris was the first of the kind, Bourdelle, Epstein, and Gill—saying of the last mentioned that he is unsurpassed by any other modern sculptor "in bringing out the native quality of stone and carving forms directly in his material without fumbling." This is a book which it is hard to lay down till the end has been reached.

E. B.

ART NEWS AND NOTES

ROUND THE GALLERIES

BY THE EDITOR

MASTERS OF MARITIME ART—LOAN EXHIBITION OF DRAWINGS FROM THE COLLECTION OF CAPT. BRUCE S. INGRAM—AT MESSRS. COLNAGHI

It is a great pity that this extremely interesting exhibition will probably have closed its doors before these lines appear in print. It is to be hoped, nevertheless, that Captain Bruce S. Ingram, O.B.E., may be prevailed upon to give the public another opportunity to inspect and enjoy his treasures. The interest in Maritime Art generally is at least threefold; first, and perhaps with many people foremost, comes the associative interest, that is to say the interest in ships and shipping both nautically and historically; second, the interest in the æsthetical aspect of the pictures themselves; and, thirdly, the comparison with other branches of the graphic arts, both æsthetically and historically. All three aspects of this art were well represented in this important exhibition.

I make no secret of the fact that by far the most significant seems to me to be the æsthetical aspect, which helps the spectator to enjoy what his eye sees irrespective of the other considerations. Thus, for example—taking the order of the catalogue—one happened upon a little known English artist, Francis Place (born 1647, died 1728), represented by some extremely dramatic seascapes, here notably "Men-of-War in a storm off a rocky coast" (2) the coast being, indeed, unbelievably rocky, though the means—pen and wash—are the simplest. Next comes an equally dramatic "A Night Action between two Frigates," by an anonymous draughtsman of the English School, about 1800. Here there are two colours only, grey and red, and the drama is beautifully subordinated to the design. A most excellent view of "Portsmouth" is by an artist, John Cleveley, who deserves to be—judging by this picture, anyway—much better known than he is. The son of Robert Cleveley, likewise a marine painter, and brought up in Deptford Dockyard, he studied water-colour painting under Paul Sandby, and in respect of design surpasses his master. Another satisfying water-colour in the Turner-esque manner is John Christian Schetky's "Mull of Cantyre, Argyllshire." Next to it is a fine and subtly dramatic design of "A Frigate in a Shipbreaker's Yard," by Samuel Prout, certainly amongst this artist's more distinguished work; and close to it is a delightfully economic and impressive pencil drawing, "Harwich, 1st September, 1815," by John Constable. John Sell Cotman, too often below his best, is here represented by the slightest of slight black chalk drawing, "A Dutch Yacht," but by manipulation of "empty spaces" it has become a thing of exquisite charm. Then there is a whole series of drawings by the William van de Velde, both senior and junior. The former's work distinguished by the excellence of his nautical draughtsmanship and the complete knowledge of shipbuilding it displays; the latter by the virtuosity of technique, which allows him

to suggest the movement of shipping over the water and in its envelope of air by a few deft touches of wash. In its extremest form this deftness may be studied in a charcoal sketch called "An impression of small craft in a calm."

The foregoing subjects are all immediately attractive in virtue of their æsthetical qualities alone; but the exhibition had, as already suggested, many attractions of other kinds. It contained, for example, the earliest known drawing by Pieter Breughel the elder; drawings by H. C. Vroom, the father of marine painting, who, through his master, Paul Bril, constitutes a curious link in the pedigree of the craft between Claude on one side, the younger van de Velde on the other, and thus ultimately with Turner, in whom the two strains were united.



NAUSICAA IN KINGWOOD By DORA CLARKE
(At the French Gallery)

Professor Geoffrey Callender, the Director of the National Maritime Museum, introduces the catalogue with a short historical survey of marine painting in this country, and I can only repeat the wish that this collection should be made accessible to the public for a little longer—or, better still, for ever.

EXHIBITION OF PRINTS AND DRAWINGS FROM CANALETTO TO CONSTABLE, AT THE BRITISH MUSEUM

This exhibition gives one a synoptic view of topographical and architectural drawings and prints during the XVIIIth and early XIXth centuries, and, what is particularly interesting, it is international. It is an extensive show and carries one not only from Canaletto to Constable, but from the homeliness of a Dutch town to the splendours of antique architecture, and down again to such a thing as Louthborough's "Iron Works of Colebrook Dale," one of the earliest of industrial landscapes. One may study here the different kinds of media: water-colour, etching, engraving and that curious technique of woodcutting invented by J. B. Jackson, by which he produced relief prints in colour.

There is no space here to go into details of this show. Suffice it to say: were there nothing else to be seen beside Cotman's "Duncombe Park and Drop Gate," and Francis Towne's "L'Arcoia" and Constable's "Storm on Hampstead Heath," it would be worth a pilgrimage, if only to prove to oneself that Towne was an exquisitely abstract designer, that Cotman could be superlatively excellent in that respect, and that Constable could occasionally be entirely out of his depth, both in respect of colour and the handling of his medium.

THE CHELTENHAM GROUP AT THE COOLING GALLERIES

This group of artists was founded as long ago as 1920. I ought surely therefore to have known something about it. I cannot remember having seen an exhibition of theirs before, and therefore mounted the stairs to this gallery with gloomy forebodings of provincial incompetence. The gloom, however, was at once dispelled on sight of the exhibits. It is a quite excellent show with a higher ratio of good works than one commonly meets with in group shows. The Cheltenham group includes Alfred Thornton, James Bateman, Charles M. Gere, Sir William Rothenstein, Albert Rutherston and Adrian Allinson—in itself a guarantee that the artists exhibiting with them would not fall too much below their standard. Amongst these others I make the following selection: Harold Holden's "The Waterfall" and Ernest Pullée's "Borrowdale" show an agreeable deviation from the English School of the Cotman and even earlier type, such as Francis Towne, which dealt with silhouettes and shapes rather than with atmosphere. Margaret Pullée's delicious sense of humour comes out in the half Nashish half Rex Whistlerish "Winter Landscape"; Reginald Sharpley has made a pleasant design out of the bird's-eye view of that incredible little town, Polperro. A. Seaton White's "Demolition of the Old College Buildings, Bangor," is impressive in a sombre, old masterish way; whilst Harold F. Trew's "Quiet Shore," and especially "The Propylaea, Athens," impress through the

simplicity of their handling and the brilliant light. Mr. R. R. Tomlinson's "The Model" is a great feat in a technique peculiar to him; but he runs the risk with a different type of subject of bringing it too close to the old-fashioned papier mâché lacquer. Victor Hume Moody's "Perseus and the Water Nymph," full of admirable drawing and painting in a highly finished early Italian manner, is just a little silly in the treatment of the subject.

Taking also into due consideration the work of the seniors mentioned in the beginning this is an exceptionally good exhibition of its kind.

SELECTED PICTURES BY CLAUDE MONET (1840-1926) AT MESSRS. TOOTH'S GALLERIES

There are basically only two attitudes of mind that in pictorial art are logically distinct: the one draws from imagination and appeals to imagination, the other draws from nature and appeals to our observative faculty. Where these two attitudes seek to join forces they lose force. Monet is one of those artists who have consistently practised observation, who draw—and this includes painting—nothing that they have not observed. The spectator's capacity of enjoying Monet's work therefore depends primarily on his powers of observation and on his visual memory. What exactly this means can, perhaps, best be illustrated by an experience of mine in this exhibition. Without having had recourse to the catalogue I glanced at a certain picture representing a view in a park with a hummock in the foreground and grey buildings in the distance. Immediately it flashed to my mind a light-signal: This is London. Subsequent reference to the catalogue proved it to be a view in Hyde Park, which I eventually was likewise able to identify from memory, though I had not been on this particular spot—which, incidentally, has hardly changed since 1871, when it was painted—but which I have not visited for years. Monet concerned with the landscape as a thing of light, tone and colour values had so correctly rendered it that the London atmosphere proved unmistakable. You will find Monet's paintings—at any rate of this period, *i.e.*, roughly during the 'seventies and early 'eighties of last century—enjoyable in the degree in which you can see with his eyes. But as his eyes are essentially just the human eye generally there is no difficulty. He was a careful observer, and a skilful translator, so skilful that, for instance, the bushy shrubs on an islet in the "Seine at Lavacourt" are obviously much nearer to the eye than the poplar trees in the background, and this in spite of the fact that these trees are much darker in tone and should therefore appear nearer to the eye. Similarly, he gives the effect of snow and icy conditions in "La débâcle des glaces, Vétheuil, 1881," the mild warm evening glow in "Vétheuil, 1878," the London mist in "Westminster Bridge, 1871," and the sun-illuminated steam of a rushing train in "Le chemin de fer of 1873." This, as the date shows, was painted over sixty years ago, and the picture is still brilliant. Added to his truthful vision there is a feeling of design often dependent on subtle emphasis of colour rather than obviously linear composition, and it is ultimately this feeling of design which gives his art its lasting value.

For the expert there are other interests, such as his debt to Boudin, or to the Dutch painters whom he,

ART NEWS AND NOTES

however, did not understand; and there are anticipations of the later trend of art, as exemplified in the still life, "Corbeille de pommes," of 1880, which, deriving from Courbet rather than Manet, anticipates Cézanne in a milder form.

Altogether this is a most instructive as well as delightful show.

ANNUAL EXHIBITION OF WATER COLOUR AND PENCIL DRAWINGS AT MESSRS. AGNEWS.

Messrs. Agnews, as usual with these annual exhibitions of theirs, mix these shows rather like a book of hymns: they include both "ancient and modern." The underlying idea—I understand—is to prove "Ars una." But the system is better justified in hymn books than in picture shows, since the hymns at least are all sacred, whilst these shows, if they prove anything, tend to demonstrate the tremendous differences in outlook not only between one individual and another but also between one generation and the next, between one nation and another. It requires thus a considerable nimbleness of mind to go—as we must here, for instance, do—from, say, Cézanne to Constantin Guys, or from Girtin to Tiepolo, without time to adjust ourselves to such exceedingly long intervals. The point, of course, is that to the casual eye there must be some resemblance between artists who use the same medium, provided they do not force it. But that does not carry us very far. The real interest of such shows as this lies in the tremendous differences of outlook. To realise, for example, in Cézanne's "A Study for L'Autopsie" (57) the seriousness of a determined tryer; in C. Guys' "Une Élégante" the frivolity of a journalist; to notice in such a drawing as D. S. MacColl's "The Market Place, Honfleur," or "Campigneulles-les-petits" how this respecter of tradition makes a shy tribute to modern interest in striking "patterns" and "gay" colour; to notice, on the other hand, how very "modern" and intellectually abstract a water-colourist like Francis Towne was, probably only owing to his respect for *the art*, which is an entirely different thing from Art without an article but with a capital A. The fine contours and flat spaces in his work, for example, in "Bridgnorth Castle, Shropshire," are a sheer joy. Equally abstract in rendering but emotional in feeling is J. R. Cozens, as, for example, here in the subtle "On the River Arve near Sallenches," which consists of only two colours, sepia and pale blue. Then there is a very different temperament expressed by de Wint, here represented by a fine series, who in the "Avenue at Haddon" anticipates Cézanne. Here also one may observe Turner's striking evolution from an XVIIIth century to an almost XXth century painter. There are lovely things by him here, but his "Sunset" (c. 1840) strikes one as unusual for him by reason of a strong green-blue, a colour excessively rare in his work. There were much more to say about the moderns also, which here includes such contrasts as Nevinson, Paul Nash, C. A. Hunt and McBey; but there is no more space.

SHORTER NOTICES

Othon Friesz, one of the original "Fauves" of the *école de Paris*, has, curiously enough, his first exhibition in London at the Zwemmer Gallery. He is here

represented in his latest paintings, dating from 1925 to 1935, and they, on the whole though still vigorous, simple and "heroic," are no longer painted with dominant "pale terra-cotta and light sage green," nor are the pigments as desiccated as those early examples of his. On the contrary, they are rich, and often lusciously green. Friesz is, above all, a decorator whose great and virile talents have long been recognised on the Continent. His calligraphic brush strokes and his best qualities altogether may here be seen to their greatest advantage in the "Paysage Boisé" and the "Campagne Toulonnaise." "Au Bord de l'Eau" is a beautiful romantic design. He has also illustrated the "Poemes de Ronsard" with a series of brilliant woodcuts in colour, in an edition limited to ninety-nine copies, which may also be seen here.

R. H. Sauter, the son of a painter whose name was familiar to all the connoisseurs of modern art in pre-War London, exhibited at the Arlington Gallery a modern triptych called "Never more. . . !" and other paintings and also drawings. The triptych accompanied by a poem is meant to show mankind sinking below the level of the beast. "God, let this no more be! Else man were beast, no beast more beast than he!" he cries, showing us Death, the crucifixion of youth, and the horror of man's "metal-bodied falcons"—the bombing aeroplanes. Perhaps carried out on a grander scale as a mural decoration—one feels the need of Michelangelesque over life-size, rather than, as here, under life-size figures—it might convince. As it stands one prefers his simpler, purely pictorial compositions such as the New York skyscrapers "Towers of Modern Babel" and "City of Gold," and still more perhaps the pearly colour of the almost Whistlerian "Riding out the Storm, Venice." Of his charcoal portraits, H. W. Nevinson and John Galsworthy are the best.

I do not think Alfred Wolmark has (in his show at the Cooling Galleries) quite kept to the level of his early promise. He is a bold and vigorous colourist, aiming at making his pictures into decorative units, units which include the coloured and ornamented frames. The early "Man of Old," the Still life in blue; the pink "From My Window," and the two street characters, "The Newspaper Man" and "The Flower-woman," exemplify his aims with much success; "The Dancers," too, has fine qualities of design and colour, and his "impasto" is everywhere a pleasing quality in his paint. Too often, however, his pictures seem to lack that ultimate substance which gives a work of art its lasting value.

Kapp's "Twenty-five Geneva Portraits" on view at the Wertheim Gallery, suffer on the whole from what one might call the unreliability of his craftsmanship. Sometimes, as in his "Litvinoff," he is brilliant; sometimes, as in his "Goebbels" or "Teclé Havariat," "de Michelis," "Jouhaux Vasconcellos" he is excellent; but often his originality looks weak. So that perhaps his best work, a pencil study for a portrait (No. 8) is not recognised by himself apparently at its true value.



TRANSLUCENT CELADON JADE FLOWER VASE Height 9½ in. Kien Lung, 1736-1795
Exhibited by Messrs. Spink & Son at the Ideal Home Exhibition.

The early Gainsboroughs which Messrs. Robert Dunthorne are exhibiting at the Rembrandt Gallery, include pictures of great associative interest, such as the "Peter Collinson, F.R.S.," the naturalist and antiquary, "O. F. Tenducci," the male soprano, very popular in the England of his time, and "The Bath Roscius, John Henderson." Of these the Peter Collinson, painted in 1767 is artistically the most important. Nevertheless, the two pastorals, "Scenes on the Orwell" are artistically the most delightful, owing to the subtle echoes of Aelbert Cuyp (dominant) and Watteau (faint).

After examining Frans Masereel's, the Belgian artist's paintings now on exhibition at the Leicester Galleries, one comes to the conclusion that in spite of his vigorous forms and the impressive feeling of yellow-blue space in which they seem to live and have their solid being, his greatest claim to lasting fame rests in his amazing series of wood-cut stories. This is not to say that he is not an original and powerful painter, but that he seems to be always in the same mood and the mood reiterated again and again palls. One therefore welcomes the dominant reds in his two Russian paintings, which seem to confirm one's own colour impressions of the Soviet Republics.

Raymond Coxon, who also exhibits in the Leicester Galleries, suffers from the opposite defect; he is so diverse in his moods and their expression that one comes away bewildered. There are four pictures—"Phil," a portrait; "Penrhyndeudraeth," a landscape;

"Autumn," a romance, perhaps (?); and "World Champion at Keswick," a wrestling scene, all so different in approach that one's critical faculty can express no opinion except to say that, if he developed in any one of these four directions, he might produce something really worth while.

At the Lefevre Galleries there are "three exhibitions"—one a mixed show, including an admirable Sickert, a portrait of the late Fred Winter, low in tone, an early blue and unusual landscape by Picasso; one of Ivon Hitchens's best bits of painting I have so far seen, called "Grey Willows by the Coast," and one of the worst paintings by Paul Nash, known to me. This is called "Objects in Relation," but they are not objects of which I have any experience, and their relations are strained to open hostility. The second exhibition is by Lurcat, whom we see in a new, rather romantic mood based mostly on the juxtaposition of lopsided marble vases with flowers standing by the seashore. Silly, of course, but the design and the colour is entertaining. Lastly, we have here a Polish painter, Kanelba. He is almost tearfully sentimental in his rendering of young females and little children by a type of wishy-washy impressionism. His dreaming boy is almost back again to Millais' "Bubbles."

Dora Clarke, who holds an exhibition of her work at the French Gallery, has long been known as a sculptor—or should we say sculptress—of exceptional talent. Her method is the simplest rendering of form without any superfluous detail, and her craftsmanship, whether as a career of stone or wood, is impeccable. She has a liking for the variation of material. Oak, teak, kingwood, ebony, alabaster, Hoptonwood stone, aluminium figure in this exhibition. She possesses also a particular flair for the rendering of African and Eastern womanhood. All these heads are excellent, but as "The Nausicaa," here illustrated, shows, she is equally capable of rendering the figure, in action, even though the truncation of arms and legs is the sculptors' favourite evasion of difficulties.

THE IDEAL HOME EXHIBITION AT OLYMPIA MARCH 24th TO APRIL 18th

The organisers of these annual exhibitions are not content to live on the laurels won by them in the past; year by year they find something fresh to capture and retain the interest and imagination of their hundreds of thousands of visitors. This year there is a Palace of Arts. In addition to other attractions, this palace includes exhibitions of antiques and objets d'art by the principal dealers in these works. Thus, for example, Messrs. Spink & Sons and Messrs. John Sparks are exhibiting Chinese porcelain and jade. Antique furniture, represented by specially selected examples, is displayed by Messrs. Harris & Sons, the doyens of this trade, and by Messrs. Blumenthal. Ivories and cloisonné ware are Messrs. Blairman & Sons' speciality here; modern pictures, bronzes and objets d'art form the substance of Messrs. Rayner MacConnal's and Messrs. Phillips and MacConnal's stands; whilst Messrs. Leger & Sons are devoting themselves to the exhibition of Old Masters.

ART NEWS AND NOTES

THE BRITISH ANTIQUE DEALERS' ASSOCIATION

A well-attended meeting and dinner of the association was held at the Crown Hotel, Harrogate, on Friday, March 6th, 1936, under the chairmanship of Mr. Saville Bell (Newcastle-on-Tyne), one of the vice-presidents of the association.

At the meeting an interesting and illuminating address was given by the president, Mr. Cecil F. Turner (London).

The guests at the dinner included Sir Harold and Lady Mackintosh, Alderman Kidson and Mr. and Mrs. Renton. The toast of "The Association" was proposed by Mr. Renton, Mr. Turner responding. Sir Harold Mackintosh responded for "The Guests," proposed by Mr. Saville Bell, and Alderman Kidson replied for the town of Harrogate proposed by Mr. Lionel Levi (London).

In addition to those mentioned the following members attended the meeting and dinner: Messrs. C. F. Armstrong (London), T. Livingstone Baily (hon. secretary), J. W. Best (Hull), Philip Blairman (London), George G. Biumenthal (Leamington), Thomas Edwards (Harrogate), Arthur Fortune (Keighley), A. A., H. C. and H. Denis Greenwood (Harrogate and York), Louis P. Harman (London), William Lee (Harrogate), H. Linn (Scarborough), R. F. Lock (London), Charles Lumb (Harrogate), J. A. MacConnal (Harrogate), Edward and Bertie Nield (Preston), W. A. Ordish (Lancaster), J. Bernard Perret (London), Mrs. A. M. Sanderson (Harrogate), Frank R. Shaftoe (Harrogate), W. W. Slee (Leeds), Charles S. Smith (Scarborough), Malcolm Stoner (London), Charles E. Thornton (York), Frederick and F. Leighton Treasure (Preston), J. O., J. W. and L. Tweed (Bradford), S. W. Wolsey (London).

THE HOUSE OF KEEBLE

Collectors of antiques and all those interested in Old London will regret to hear that by reason of the one way traffic making it so difficult for patrons to get to Carlisle Street, Messrs. Keeble have found it necessary to vacate their ancient premises at Carlisle House, which was designed by Christopher Wren, and which they have occupied since 1675. Fortunately, the Old House will remain. Messrs. Keeble's business as cabinet-makers was founded in 1668, and has been carried on by direct descendants of the founders to the present day. At their new galleries at 34, Grosvenor Street, Messrs. Keeble are at the present moment showing a comprehensive collection of old fringes and braids, also a hand loom making the braid as it was made three to four hundred years ago.

MODERN DUTCH PEWTER

Illustrations of pewter-ware now being produced in Holland prove that that country is worthily carrying on the traditions of its craftsmen who, centuries ago, established for themselves a reputation second to none in working this attractive metal. In "Contemporary Pewter in the Netherlands," Bulletin No. 3 of the International Tin Research and Development Council,

a large number of excellent photogravure reproductions have been assembled to show a representative collection of pewter articles by all the leading Dutch makers of to-day. Pewter is a material which has always found its chief application in the making of tableware of all kinds, and, whilst many of the articles in the present book are intended to grace the dining table, electric reading lamps, clocks, writing accessories, bowls, vases and many other items are well represented.

The book, which contains sixty-six pages with illustrations in photogravure, can be obtained from the International Tin Research and Development Council, Manfield House, 378, Strand, London, W.C. 2.

OUR COLOUR PLATES

THE GOLDFINCH

The painting known by this name is, it seems, a misnomer, though a common one; the correct title should be "The Linnet." Fortunately ornithological precision is not in this case of great importance. The picture was painted by Carel Fabritius (1620-4 to 1654), a pupil of Rembrandt, and master of Vermeer. A glance at this picture—unique in his own œuvre—reveals him to be what he was, a painter with an individual outlook and brilliant executive gifts.

FISHING BOAT, CORNWALL. By John Christopher Wood

Illustrates the leading article in this number.

JUG, SALTGLAZE WARE; STAFFORDSHIRE. By Bernard Rackham

From the catalogue of the Glaisher Collection of Pottery and Porcelain in the Fitzwilliam Museum, Cambridge; published by the Cambridge University Press. An extensive review of this appeared in the September, 1935, issue of *Apollo* (Page 170).

DEAR SIR,

I am gathering material for an official history of the Royal Society of British Artists. Although the minute books and other documents in the possession of the Society provide a wealth of material, it is probable, if you will be so generous as to allow the space in your columns for this letter, that some of your readers may be prepared to lend me letters and additional data in their possession relating to the Society, especially during the period 1824-1850. Data, too, about early members of the Society, such as John Glover, Thomas Heaphy, Charles Heath, John Henning, T. C. Hofland, William Linton, George Maliphant, Henry Meyer, Patrick Nasmyth, David Roberts, Clarkson Stanfield and John H. Wilson would be most welcome and greatly appreciated.

I am, Sir,

Your obedient servant,

HESKETH HUBBARD.

The Editor, *Apollo*.

ART IN THE SALEROOM

PICTURES & PRINTS · FURNITURE : PORCELAIN & POTTERY
SILVER · OBJETS D'ART

THE Easter holidays, coming as they do early in April, naturally rather interfere with the art sales for that month, and at the time of going to press very few definite dates have been fixed, but the advance matter to hand gives promise of some interesting and important collections coming under the hammer in late April and early May.

BOOKS

Messrs. SOTHEBY are holding a sale of rare early English books, principally of the XVIth and XVIIth centuries in theology, divinity, science, history, philosophy and general literature, many from the Britwell, Herbert, Heber, Jolly and other famous libraries, on April 6th, which includes Anthony Anderson's "An Exposition of the Hymne commonly called Benedictus" (A-L in eights, L8 blank), black letter, old calf, the Britwell copy with W. H. Miller's collation note (1573). This is very scarce. The S.T.C. cites no copy in America. A single copy appears in the auction records, sold successively in 1913, 1915 and 1920. Francis Bacon's "The use of the Law," brown morocco gilt, g.e. (1630); this is Part II of S.T.C. 1134, which was no doubt also issued separately, as it often occurs alone. Jean Calvin's "Sermons of the Epistles to Timothee and Titus," original panelled calf, rebaked, 1579; "Two and twentie sermons," half sheep, 1580; both first editions. John Philpot's "Vera expositio disputationis institutæ mandato D. Maræ Reginae . . . 18. Octob. Anno 1553," first edition, blue roan gilt, g.e. (1554); this is very rare. The S.T.C. records two copies only (Bodleian and Harmsworth); and Sir Walter Raleigh's "The Historie of the World," engraved title, portrait and maps, calf, rebaked. Folio 1628.

FURNITURE

On Thursday, April 23rd, Messrs. CHRISTIE, MANSON and WOODS are selling English and Continental furniture, which includes a Chippendale mahogany tripod table, 32 in. diam.; a Chippendale mahogany armchair, circa 1740, from the collection of the late S. B. Joel, Esq. (see illustration); a set of six William



ONE OF A SET OF FOUR ARMCHAIRS
designed by ROBERT ADAM for Sir Lawrence Dundas,
Bart. To be sold by Messrs. Sotheby on May 1st.



A LOUIS XV PARQUETRY TABLE ATTRIBUTED
TO PIERRE PIONEZ

To be sold at Messrs. Christie, Manson & Woods on April 23rd

and Mary walnut chairs with unusually low backs; a James I oak coffer with lifting top and drawers in the base; an Elizabethan marquetry buffet, the framework of oak, 4 ft. 8 in. wide; an Italian cassone, 7 ft. 2 in. wide, the panel 16 in. by 67 in., by the Master of the Anghiari Cassone, XVth century; this case was purchased in Venice by the late Sir Henry Layard about fifty-five years ago (see illustration); an Italian table, 4 ft. 6½ in. wide, XVIth century, engraved with arms said to be those of Borgia, and acquired in Rome by Dr. Ludwig Mond; a set of six Hepplewhite mahogany chairs and two armchairs with shield-shaped backs; a Louis XV small writing table, fitted with two drawers and two writing slides in the frieze, 31 in. wide, stamped E. Levasseur, M.E.; and a Louis XV parquetry table, 19½ in. wide, attributed to Pierre Pioniez (see illustration).

POTTERY AND PORCELAIN

The same rooms on April 23rd will also contain some fine pottery and porcelain, including a Chinese *famille verte* vase and cover of hexagonal baluster form with domed cover, 25 in. high, K'ang Hsi; a Sèvres oval bowl, cover and stand, 10 in. wide, 1759, the painting by Fontaine; a Louis XV vase, the body formed of a Japanese pottery bowl covered in a yellow glaze painted with foliage in green, blue and sepia, 9 in. high; twelve Meissen plates, variously painted with bouquets and sprays of flowers in pierced borders, 9½ in. diam.; and a cabaret, painted with figures in landscapes, consisting of a plateau and five lobed cups.

CONTINENTAL AUCTIONS

Herrn JULIUS BÖHLER, of Munich, is to sell the collection of Mrs. Oppenheim-Reichenheim's in May, 1936. This collection, which was made more from the point of view of rarity than from an historical interest, includes some very fine specimens of silver, bronzes, porcelains, Eastern antiquities, Majolica, glass, lace, and about a hundred gold boxes of examples from all countries (see illustration). Also in the collection are some interesting pictures, including works by Manet and Cézanne.

ART IN THE SALEROOM

Despite the European situation activity in the auction salerooms continues to be most satisfactory, and prices keep steady and quite good, and there is every indication that so far at any rate the rather disquieting problems which have arisen are not interfering with business in the world of art. The late February and early March sales displayed a healthy outlook, and here and there prices were extraordinarily good when a work of more than ordinary merit came under the hammer.

FURNITURE

At Messrs. CHRISTIE, MANSON & WOOD's sale on February 18th a set of six Chippendale mahogany chairs with moulded uprights to the backs realized £58 16s.; a pair of George II mahogany chairs the backs composed of interlaced scrollwork finely veneered with a cross-grained wood, carved at the tops with cabochon and foliated wave ornament and at the sides with acanthus bound with rings, the broad seat frames carved with Greek key and rope ornament below, supported on square legs united by lain stretchers, £105; these chairs are nearly similar to the set of twelve chairs made for the entertainment of Bonnie Prince Charlie at Whitley Beaumont, four of which are in the Treasurer's House at York, and two in the Victoria and Albert Museum. A Queen Anne walnut bureau realized £173 5s. At their sale on February 20th a Louis XV marquetry commode fetched £94 10s., an English mahogany sideboard £99 15s., and a Sheraton mahogany sideboard of serpentine shape £126. At Messrs. SOTHEY's on February 21st a Queen Anne black and gold lacquer cabinet of double-dome form realized £31, a set of eight Sheraton mahogany chairs, comprising six single and two arms, £33, and a pair of French painted chairs of Louis XVI design, the oval upholstered backs and seats covered with Aubusson tapestry, £38.

At CHRISTIE, MANSON & WOOD's sale on February 27th a Charles II workbox, the exterior mounted with panels of stumped needlework embroidered with the Story of Abraham and Isaac, fetched £29 8s.; a set of six Chippendale mahogany chairs and two armchairs, £81 18s.; a set of four George I mahogany chairs, £78 15s.; a Sheraton mahogany sideboard, said to have belonged to the Right Hon. William Pitt, £39 18s.; a William and Mary twin-back settee, £54 12s.; and a Chippendale mahogany cabinet, £84. At Messrs. SOTHEY's sale of important Old English walnut furniture on March 6th a fine William and Mary walnut grandfather armchair in needlework with a tall upholstered back realized £220; a fine Queen Anne needlework armchair in walnut, £78; an interesting old walnut pedestal writing table, £170; an Italian Renaissance



SOME SPECIMENS OF THE COLLECTION OF GOLD BOXES. From the Estate of Mrs. Oppenheim-Reichenheim

To be sold by Julius Böhler, Munich, May, 1936

withdraw table, £35; a XVIIth-century oak dresser, £62; a fine XVIIIth-century walnut armchair, £130; a very fine George I walnut stool, £150; a Charles II walnut table with a rectangular top, £100; a George II needlework armchair, £165; a Queen Anne walnut escritoire of unusual type, £80; a fine early XVIIIth-century needlework firescreen with a rectangular banner in "petit-point" stitchery, £135; a rare George I walnut bureau of very small size, £160; a fine George I walnut bureau bookcase, £210; a very fine pair of George I gilt gesso wall mirrors of convenient size, 2 ft. 3 in. wide by 4 ft. 3 in. high, £245; a rare pair of mid-XVIIIth-century walnut armchairs with pierced vase-shaped splats, £400; and a very fine George I walnut bureau cabinet, £610. At CHRISTIE, MANSON & WOOD's sale on March 12th a Sheraton wing wardrobe, 8 ft. wide, fetched £42; a Sheraton mahogany wardrobe, 4 ft. wide, £65 2s.; a Sheraton Mahogany wing wardrobe, 7 ft. wide, £54 12s.; a mahogany order case, with fall-down front, formerly the property of His Majesty William IV, wide inserted brass plate, £75 12s.; and four George I mahogany chairs, £57 15s.

SILVER

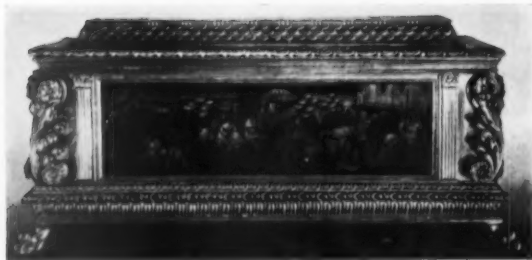
At SOTHEY's sale on February 20th a William and Mary ladle with tapering tubular handle and rat-tailed bowl, maker's mark T. A. with three pellets, London, 1693, weight 7 oz. 2 dwt., fetched £20; a set of four candlesticks with highly chased baluster columns and circular bases, Sheffield, 1825, 12 in. high, and two pairs of plated branches (not matching each other), £28 10s.; a Charles II bleeding bowl with plain rounded sides and short, straight lip, the handle shaped and pierced, inscribed "R. M. H. 1685," maker's mark apparently T. C. in monogram, London, 1679, £35 11s.; a George II cream jug, London, apparently 1729, £17 6s. 6d.; a William III caster by Christopher Canner, London, 1695, £40 10s.; a Charles II spout cup of porringer form, the sides plain with scroll handles, with a long tapering spout, London, 1683, £46 6s. 6d.; these cups are rare in silver, but are found frequently in Lambeth Delft of the same period; and a George II loving cup and cover, engraved with the arms of Castle, London, 1746, £60 19s. 9d. At CHRISTIE, MANSON & WOOD's sale on February 26th four oblong entrée dishes and covers, 12 in. long, by Richard Sibley, 1825, engraved with the arms of William Knox, first son of the first Earl of Ranfurly, Bishop of Down and Connor, and of Droghda, realized £98 14s. 4d.; a pair of oval meat dishes, 1814, and another, 1815, £55 11s. 3d.; a George I pear-shaped caster, 8 in. high, by Edward Workman, Dublin, 1714, £63 14s.; six George II circular salt-cellars, by Paul Crespin, 1734, £102 5s. 1d.; a pair of plain mugs, 5 in. high, by Joseph Allen and Mordecai Fox, 1732, £26; twelve George I three-pronged table forks, engraved with a crest, nine by John Lambe, 1724, the others, 1725, etc. and four others, 1752, etc., £33 18s.; and a William and Mary oval tobacco box, 1691, maker's mark E. T. between pellets, £38.

At their sale on March 4th a three-masted nef, in full sail, the hull supported by four sea horses and with infant Bacchanal figurehead and sternlights supported by mermaids, mounted



CUP AND COVER. By PAUL LAMÉRIE. London 1717. Unusually early period.

To be sold by Messrs. Sotheby late in April



AN ITALIAN CASSONE

To be sold at Messrs. Christie, Manson & Woods on April 23rd

with cannon and crew, 29 in. high, foreign silver, fetched £62; a pair of George II waiters, 6½ in. diameter, by Anne Craig and John Neville, 1740, £38 10s.; a pair of Queen Anne octagonal trencher salt-cellars, by Matthew Cooper, 1710, £26 8s.; a large circular salver, 25 in. diameter, 1796, £36 5s. 2d.; a pair of George II sauce boats, by Paul Crespín, 1732, £44 0s. 8d.; a Queen Anne plain cylindrical tankard, 6 in. high, by David Willaume, 1712, £114 11s. 11d.; a Queen Anne two-handled cup, 5 in. high, by Peter Pemberton, Chester, 1702, £40 16s.; a Charles II peg tankard and cover, 7½ in. high, John Plummer, York, 1673, engraved with the arms of Meeres, Holland, co. Lincs, £337 4s. 6d.; a Commonwealth plain cylindrical tankard and cover, 7½ in. high, 1652, maker's mark A. F., perhaps for Anthony Ficketts, engraved with the arms of Ray, co. Lincs, £481 19s.; twelve George I rat-tailed tablespoons, by Richard Scarlett, 1725, and twelve rat-tailed tablespoons, Exeter, 1726, 1729, etc., £42 2s. 5d.; a circular hot-water jug, by Paul Storr, 1803, engraved with the arms of Scott impaling Ridley, £43 17s. 6d.; and an oval two-handled soup tureen, cover and stand, 20 in. long, by Andrew Fogelberg, 1779, £60 7s. At Messrs. SOTHEY'S on March 5th a late XVIIth-century silver pomander realized £31; a silver-gilt pomander of baluster form, early XVIIIth century, £38; a large silver pomander, end XVIIIth century, £31; a superb lignum vitae wassail bowl and cover, XVIIth century, £66; a George II coffee pot of plain tapering form, by Joseph Smith, London, 1732, £54; the Robert Drane mazer, £620; a series of twelve plates, circular, with bold gadroon edges, comprising nine by John le Sage, London, 1731 and 1732, and three made to match, 1762, 9½ in. diameter, £85 9s. 8d.; a service of thirty-six dinner plates with gadroon edges, circular, plain, by Benjamin and James Smith, London, 1810, 9½ in. diameter, £196 5s. 1d.; four unusual American beakers of plain tapering form, with moulded lips and base rims, three by J. Lynch, of Baltimore, and one probably by G. Aiken, Baltimore, circa 1790-1810, about 3½ in. high, £24; of John Lynch the following advertisement appeared in the "Federal Gazette" of September 5th, 1796: "He makes eight-day clocks warranted for one twelve months. He has commenced the keeping of clocks of all kinds in repair by the year, winding them up regularly one a week for the moderate compensation of twelve shillings per year. All sorts of silversmith's work is also executed at the shortest notice and on the lowest terms. His shop is located at the upper or north end of Howard Street, Baltimore, near the corner turning to the French Seminary." A very fine German silver-gilt toilet service, by Albrecht Biller, Augsburg, circa 1720, £90; a set of six George I dessert spoons with rat-tails, London, 1724, £32 10s.; an Irish cream jug, by John Laughlin, Dublin, circa 1740, £35 2s.; a Charles I parcel gilt sweetmeat dish, by W. Maunday, London, 1630, 7½ in. across the handles, £58 16s. (see illustration in March Apollo); an oval tea tray, engraved with the arms of Lawton, £76 19s.; and a remarkable Colchester tankard, marked eight times with the touch: Colchester in a circle, the same as that given by Sir Charles Jackson in "English Goldsmiths and their marks," p. 471, circa 1690, £465 12s. (see illustration in March Apollo). Also in the sale, for which the total was £6,373 17s. 11d., was a fine George III gold cup and cover, 22-carat, of attic form, by William Simmons, of Barbican, London, 1801, 11½ in. high, which realized £840.

PORCELAINS AND POTTERIES
ENGLISH

At Messrs. SOTHEY'S on March 6th a rare Worcester double-handled chocolate cup and saucer, finely painted with Watteau

Chinoiserie figures, flowers and birds within gilt rococo panels on a scale blue ground, the borders with small reserved panels, birds, flowers, butterflies and insects, seal mark, fetched £95. This rare pattern is illustrated by Hobson in "Worcester Porcelain," pl. 81, Fig. 1. A rare Worcester saucer dish of the same pattern as the cup and saucer in the preceding lot, 7½ in., seal mark, Wall period, fetched £68; and a pair of very rare Bow deep plates, painted in the centres with river scenes and pastoral landscapes, each with a figure of a youth and a girl in Watteau style within wide dark blue borders ornamented with gilt sprays and gilt knurling, 7½ in., anchor and dagger marks in red, £100. These were painted by or at Giles's workshop in London. A tureen in the Victoria and Albert Museum is painted by the same hand. See "Old English Porcelain," by W. B. Honey, pl. 33A. There the question of this painter is fully dealt with. These plates have lately been discussed by the same authority in a paper read to the English Ceramic Circle on the work of James Giles, and also in "English Pottery and Porcelain," p. 143. A similar pair is in the British Museum, Cat. p. 12, Fig. IX.

PICTURES AND DRAWINGS

At SOTHEY'S sale on February 13th, a W. Ety, R.A., "A Nude Woman, seated," fetched £18; a William Nicholson, "River Scene with Boats in the foreground," signed, £32; an S. J. Peploe, "Still Life," £36; an Adam Beeton, "Jade and Pearl," £52; a Dietz Edzard, "The Two Dancers," signed, £54; a W. de Glehn, "Shepherdess at a Fountain," signed, £28; an I. Ouwater, "Street Scene in Holland," signed and dated 1788, £100; and a Pierre Lion, "Portrait Group of Lucy and Frances Carpenter, daughters of General Benjamin Carpenter, embracing," £42. Lucy married Mr. Ramsden. Frances, the younger married in 1783 Sir Henry Gough, Bt. (who was created Baron Calthorpe in 1786 and died in 1798). She died May 1st, 1827. This work was exhibited at the London Society of Artists in 1771. At CHRISTIE, MANSON & WOODS' sale on February 21st and 24th, a F. Brunney, "Les Amateurs de Gravures," fetched £126; a Heywood Hardy, "Changing Horses," £75 12s.; a Birket Foster, "On a Beach at Bonchurch," £79 16s.; a H. Le Sidaner, "A House-boat on the Seine," £50 8s.; a D. A. C. Artz, "On the Seashore," £54 12s.; and a W. Lee Hankey, "St. Raphael, France," £60 18s. At their rooms on February 28th, a P. Monamy, "A Man-o'-War firing a salute," fetched £81 18s.; a T. Luny, "The British Fleet in the Rodney Action, 1782, the 'Torbay,' commanded by Admiral Gidoín of Modbury," signed and dated, 1782, fetched £45 3s.; a Q. Brekelenkam, "An Interior with an Old Woman seated, partaking of a meal," on panel, £86 2s.; a Sir H. Raeburn, R.A., "Portrait of Sir James Ewing, Lord Provost of Glasgow, 1832-33, in dark coat and vest, with white stock," £189; and a W. Hogarth, "Portrait of a Young Girl," £157 10s. At their rooms on March 6th, an Augustus John realized £252; a Sir Thomas Lawrence, P.R.A., "Portrait of Lady William Gordon," £152 5s.; an R. Wilson, R.A., "An Italian River Scene," £56 14s.; a Jan Brueghel, "The Elements," £94 10s.; a Master of Frankfurt, "The Adoration of the Magi," £225 15s.; a David Cox, "Milking Time," £194 5s.; a John Crome, "Mousehold Heath," £78 15s.; a Peter Graham, R.A., "The Home of the



SILBERNES SALZFASS. UM 1560. From the Collection of Mrs. Oppenheim-Reichenheim To be sold by Julius Böhler, Munich, May, 1936

ART IN THE SALEROOM

Cormorant," £105; a J. Stark, "Sheep washing at Thorpe," £588; a Charles Towne, "Portrait of Ralph Benson, Esq., of Lutwyche," in hunting costume with his hounds breaking cover, Tom Wadlow, the whipper-in, on a white horse, and two other huntsmen in the background, signed and dated 1811, £173 5s.; a George Romney "Portrait of Miss Leyborne-Popham, £273; a Richard Wilson, "A Woody Landscape," £294; The Portrait of James Alexander Simpson, Esq., by A. W. Devis, which we illustrated in the March Number, fetched £3,780; and Sir H. Raeburn's "Portrait of Dr. Handasyde Edgar," £257 5s. At SOTHEBY'S sale of drawings on February 19th, a T. M. Richardson, "City of Chiusi, Etruria," signed and dated 1865, fetched £36; a W. Russell Flint, R.A., "A young Iberian," signed, £36; an Andrea Mantegna, "The Madonna and Child," silver-point and brushwork heightened with white on prepared blue ground, £520; this was from the Resta-Somers Collection. A G. B. Tiepolo, "Scene from the Infancy of a Hero" (see illustration February *Apollo*), £70; another Tiepolo, "A Scherzo di Fantasia: A Philosopher teaching his pupils" (see illustration February *Apollo*), £56; and a Jacob Jordaens, "A Young Woman in Conversation with an Old Woman," £36. At CHRISTIE, MANSON & WOODS on February 21st, a H. Allingham, "Near Whittington, Glos," fetched £48 6s.; a Copley Fielding, "Ben Cruachan, Loch Etive," £49 7s.; and a Birket Foster, "Shelling Peas," £73 10s.

GLASS

At Messrs. CHRISTIE, MANSON & WOODS' sale of German glass, the property of H. U. Kuester, Esq., on February 25th, a cup and cover, 13½ in. high, Potsdam-Zechlin, early XVIIIth century, realized £52; a large jar and cover, 10 in. high, Potsdam, XVIIIth century, £54; a tumbler, on three ball feet, coloured ruby, by Kunckel, 4 in. high, Potsdam, late XVIIth century, £46; a cup and cover, 12 in. high, German (Silesian), dated 1729, £35; and a cylindrical beaker, 9 in. high, £38.

Among the English glass sold by them on the sale day a pair of flat glasses, with trumpet bowls, circa 1750, 6½ in. high, fetched £19; a flat glass, circa 1750, 8½ in. high, £17; a wine glass, circa 1760, 6 in. high, £24; a wine glass with drawn tapering bowl, on a plain stem, engraved under the lip "The Glorious Memory of King Will. III" and with engraved vine leaf below, circa 1730, very scarce, 7 in. high, £23; a cordial glass, the straight-sided bowl engraved with vine foliage and inscribed "Our Glorious and Immortal King William III," circa 1770, 6½ in. high, £21; and an Irish helmet-shaped bowl, circa 1780, 9½ in. high, £31.



A CHIPPENDALE MAHOGANY ARMCHAIR

To be sold at Messrs. Christie, Manson & Woods on April 23rd



A COMMONWEALTH PLAIN CYLINDRICAL TANKARD AND COVER realized £481 19s. (Left)

A CHARLES II PEG TANKARD AND COVER realized £337 4s. 6d. (Right)

Sold at Christie, Manson & Woods on March 4th

JADES

At Messrs. CHRISTIE, MANSON & WOODS on February 18th a dark green jade ewer of helmet form, 6½ in. high, which was exhibited at Glasgow Art Gallery and Museum, fetched £27 6s.; a pair of dark green jade bowls and covers, 7½ in. diameter, Ch'ien Lung, £304 10s.; a pair of dark green jade bowls, 9½ in. wide, mark and reign of the Emperor Ch'ien Lung, £120 15s.; a pair of dark green jade vases, formed as beakers with hexafoil lobings and belts round the centres, 8½ in. high, Ch'ien Lung, illustrated in "Chinese Jade" by Frank Davis, £141 15s.; a pair of emerald green jade bowls, carved as lotus flowers, on ring feet, 3½ in. diameter, Ch'ien Lung, £78 15s.; and a mutton-fat jade bowl of oval form, 7½ in. long, Ch'ien Lung, said to have come from the Summer Palace, Peking, £65 2s.

BOOKS AND MANUSCRIPTS

At Messrs. SOTHEBY'S sale of books and manuscripts on February 17th, 18th and 19th, which realized a total of £9,885, Machsor (Hebrew Prayer Book for the Festival Days of the Jewish Year), nine vols., half calf, backs gilt, Amsterdam, 1792, fetched £65; "Cinque Ports," a collection of charters, records, forms of oath for town clerks, attorneys, overseers, etc., and other documents relating to the Cinque Ports in English, Latin or Norman French, manuscript on vellum, 5211, written in twelve or more different hands, calf over wooden boards, £70; H. Alken's "The National Sports of Great Britain," 50 coloured plates, large paper (14 in. by 10 in.), half red morocco, g.t., £58; "Costumes of the British Army," 1855-61 (R. Ackermann's New Series), 15 coloured plates by J. Harris, after H. Martens (1855-58); 5 colour plates by J. Harris, after Orlando Norie (1859-61), £21; Roger William's "A Key into the Language of America" (first edition), £155; John Bunyan's "The Heavenly Footman, or a description of the man that gets into Heaven," £38; and Thomas Gray's "An Elegy wrote in a Country Church Yard" (second edition), £64.

COINS

At SOTHEBY'S sale of Greek and Roman coins, etc., comprising the fine collection of ancient Sicilian coins formed by the late Captain A. Mavrojani, of Clyro Court, Clyro, Herefordshire, on March 9th and 16th, which realized a total of £2,006; a gold one hundred litra, by Euainetos, 406-357 B.C., fetched £26; a silver dekadrachm, by Kimon, £120; and a dekadrachm, by Euainetos, only slight traces of the artist's name visible, and on the reverse below the armour is in exergue, wt. 650 6 grs., extremely fine, £90.

APOLOGY TO "THE TIMES"

In the issue of "The Times" of February 11th last there appeared some notes under the heading "The Farnley Hall Turners," and in the issue of the 17th of the same month, under the heading "The Saleroom," a short note on the D. J. Hamilton-Lister Collection, both notes being written by their saleroom correspondent. It is with very real regret that we find that on page 175 of the March issue of *Apollo* a part of the first note was copied without acknowledgment and in the second note a few words correspond with the Saleroom Note in "The Times." We can only repeat our regret that this should have occurred.

HERALDIC ENQUIRIES

REPLIES by SIR ALGERNON TUDOR-CRAIG, K.B.E., F.S.A.

Readers who may wish to identify British Armorial Bearings on Portraits, Plate, or China in their possession, should send a full description and a Photograph or drawing, or, in the case of silver, a careful rubbing. IN NO CASE MUST THE ORIGINAL ARTICLE BE SENT. No charge is made for replies, which will be inserted as soon as possible in "Apollo."

B. 79. ARMS ON SILVER SALVER, LONDON, 1796.—Arms: Sable, on a bend or between three pheons argent, as many buckles of the first. Crest: On a mural coronet sable a stag's head cabossed proper, between the attires a pheon argent. Motto: Valor et lealdade.

These are the arms of Stubbs of Laxted, co. Suffolk.



B. 80. ARMS ON OLD CURVED CAVALRY SABRE.—Arms: Azure, a lion rampant argent, ducally gorged and chained or, within a border of the second. Crest: A demi lion as in the arms, below the Crest the cypher J. M.

These Arms are those of Macdowall of Ireland. On the blade of the sword is a figure of Liberty, surrounded by the inscription: "The world my country and everyman my brother." Two further mottoes are engraved on the blade, viz., "Do not fail in an honourable cause," and beneath the Arms: "Subposita vertutes premium."

B. 81. ARMS ON PLATED TEA TRAY.—Arms: Per pale azure gules on a bend sinister or two trefoils proper. Crest: A demi eagle couped with wings expanded. Motto: Spe asperis letur.

It is greatly regretted that neither the Arms nor the motto in this case can be identified.

B. 82. CREST ON SILVER SNUFFER TRAY.—Crest: Between two branches of laurel proper a leopard's head affrontée argent, surmounted by an estoile sable.

This is the Crest of a branch of the family of Palgrave.

B. 83. 1. ARMS ON SILVER GILT TABLE SERVICE, PARIS, 1769.—Arms: Azure, a cross between eighteen billets or, five in each canton in chief and four in base; suspended from the escutcheon the cross of St. John of Jerusalem; the whole surmounted by a coronet.

These are the Arms of the family of Choiseul, Ducs de Praslin, so created 1762.

2. ARMS ON LONDON SILVER, 1659, 1660 and 1674.—Arms: Sable, a cross potent or, Aleyn.

The silver is inscribed "A Gift of Giles Aleyn D.D." The Reverend Giles Aleyn was the son of the Reverend Giles Aleyn, M.A. Cambs., Rector of Little Waltham, Essex, by Elizabeth, daughter of William Massam (married 13 November, 1615). He was baptised at Little Waltham in 1617, was B.A. of Christ's College, Cambridge, 1637-8, M.A. 1640 and D.D. 1661; he was

Rector of Stibbington, co. Huntingdon 1648 until his death in 1677. Will proved (P.C.C. 423 Peile) 1677. His son a third Giles Aleyn was baptised at Stibbington in 1654, and B.A. of St. John's College, Cambridge in 1673.

B. 85. CREST ON SILVER FORKS, LONDON, 1719.—Crest: A lion's jamb erased and erect gules, holding a cross pattée fitchée or.

The Crest of the family of Dighton of Gloucester.

B. 86. ARMS ON SILVER URN, circa 1800.—Arms: Per chevron gules and ermine, in chief two lions' heads erased or; on an escutcheon of pretence, Argent, an eagle displayed gules, standing on the trunk of a tree raguly vert. Crest: Out of a ducal coronet or a horse's head argent.

These are the Arms of Allen with Porter in pretence. The wax impressions from the seal bearing the same Arms would date the latter about 1790. There is apparently no mention in the Dict. Nat. Biog. of Captain William Allen, R.N., who was killed in action 24 October, 1698.

B. 84. ARMS ON IRISH SILVER CUP, 1739. Arms: Argent, a chevron engrailed azure, fretty of the field between three magpies proper. Crest: A magpie as in the Arms. Motto: Semper pro patria.

It is regretted that these exact Armorial Bearings cannot be traced, the nearest approach to them being the Arms of Horley, viz.: Argent, a chevron azure between three magpies proper. The engraving of the smaller shield, crest and motto, is very much later than the original escutcheon on the cup.



B. 87. ARMS ON BRASS FIRE POT.—Arms: Three lions passant, the centre one on a fess, impaling two swords in saltire, the whole surmounted by a coronet.

From the photograph this is apparently a Dutch brass fire pot of no great age. The arms on it may be genuine or fancy, but as there are no indications of tinctures it is not possible to identify them.

B. 88. ARMS ON BLUE CHINA CAKE STAND.—Arms: Azure a chevron between three caltraps or. Crest: Out of a foreign viscount's coronet a caltrap as in the Arms between two wings. Motto: Quocunque ferar erectus. These Arms, if genuine, are foreign, and cannot be identified.



PUNCH AND JUDY

BY A. BOYD HOUGHTON

From the painting in the Tate Gallery

THREE PAINTERS OF THE VICTORIAN SCENE

BY DAVID FINCHAM



RAMSGATE SANDS

By A. BOYD HOUGHTON

From the painting in the Tate Gallery

WE have become so much slaves of the camera that it is difficult for us, to-day, to realize the immense fascination which any pictorial record of the Victorian Scene held for those who lived within it. The importance of catching the humours, foibles and tragedies of contemporary life was generally recognized, and the public was always ready with suggestions and advice. (Frith, in his autobiography, complains of the endless snapshots of life which are recommended to him as subjects suitable to the employment of his brush. They range from the careful observation of "A workman standing next a lady; the smoke from his pipe blowing into her face; her peculiar expression," to the spirited invention of "A man with tin can selling hot meat pies. A boy has just bought one and is holding it on the palm of his hand, looking at it with delight. A man standing by has bitten a large piece out of one and discovered

a dead mouse, which he is holding by the tail between his fingers, and is showing the man the hole it came out of. The piewoman is laughing; the other is in a rage.")

Both these subjects might well have been painted, although they were not. The interesting point, however, is that these and similar suggestions indicate the great appeal which "genre" paintings of contemporary life made to the imagination of the Victorians. At one end of the scale were the sentimental scenes of Webster and Helmsley, at the other the great narrative canvases of Frith and his imitator Erskine Nicol. In these last the statement of facts in a crowded scene was the principal theme of the picture, but bare narrative was enlivened with humorous or pathetic relief.

It is in some ways a pity that the XXth century has neglected the scene picture. Conversation pictures, however, seem to be reviving in popularity, so it is quite possible that



FIRST CLASS

By ABRAHAM SOLOMON

By courtesy of Dr. Salaman, F.R.S.

paintings of contemporary life, similar to those of the Victorian scene, may find favour again.

The Victorian period was, we are apt to forget, an age of wonder. So many things were happening. New forms of transport were becoming familiar, astonishing progress was made in science, and there was widespread prosperity. It was natural, therefore, in days when the camera was in its infancy, that a type of picture which recorded, in colour, the splendid pageant of contemporary life should enjoy popular appreciation.

From this formidable body of contemporary illustrators there emerge three figures who explored the possibilities of recording the mirror of the passing world with greater artistic success than any of their contemporaries—Abraham Solomon (1824–1862), Arthur Boyd Houghton (1836–1875), and William Maw Egley (ex. 1843–1898). None of these artists specialized in painting the Victorian scene as, for instance, did Webster or Helmsley, but all succumbed to the general fascination of the theme, and left the XIXth century richer for their interest. None of them, even, can be counted among the big figures of XIXth-century painting. They are minor men whose qualities, limited though great, may

be still recognized when the reputation of their more successful contemporaries is only a memory. Finally, all of them were familiar with the point of view of the Pre-Raphaelite Brotherhood, and absorbed much of what was most valuable in that movement. They were the moderns, the revolutionaries, who were spreading the new gospel of painting, and to this end they employed meticulous craftsmanship and close observation of nature. They made their pictures glow like jewels, and, in proof of their technical skill, the passing of a hundred years has left their colours as glowing and brilliant as the day they were painted.

Abraham Solomon entered the schools of the Royal Academy in his fifteenth year. He also had the privilege of sitting at the feet of the genial and eccentric Mr. Henry Sass. Frith records an incident in which Solomon figured. Sass was taking a party of his pupils to Hampton Court and Frith and Solomon sat behind Sass and the coachman. Suddenly Sass turned to Solomon and asked, "Why don't you wear a Gibus hat?" Solomon replied that "he didn't see why he should." Sass, who was wearing a white Beaver became very excited and said, "Why! I'll soon tell you



SECOND CLASS

By ABRAHAM SOLOMON

By courtesy of Dr. Salaman, F.R.S.

THREE PAINTERS OF THE VICTORIAN SCENE



INTERIOR OF A BUS By W. MAW EGLEY
By courtesy of Mr. Hugh Blaker

why. You can put it into your pocket when you have done with it; if you sit upon it you can't hurt it; you just touch a spring and it shuts up. They are first-rate things, and I shall never wear any other." Solomon, surprised, asked why Sass didn't wear one himself. "I do," said Sass; "this is one. Do you doubt it? I see you do. Then just look here. Coachman, get up a moment." The coachman got up as desired, and the hat was placed on his seat. He sat down upon it and split it in every direction. "There," said Sass, "I hope you are satisfied that I do wear a Gibus."

Solomon exhibited his first picture, "The Courtship of Ditchen," at the Royal Academy in 1843. He was a young man of unusual promise, and by his comparatively early death in 1862 English painting sustained a serious loss. "Third Class—the Parting," "First Class—the Return," (R.A. 1854), the two paintings reproduced here, by the courtesy of Dr. Salaman, F.R.S., were in their day, or rather the engraving of them, familiar to thousands of people on both sides of the Atlantic.

Solomon's work, like that of Boyd Houghton and Egley, is small in scale, and characterized by the Pre-Raphaelite insistence on detail and brilliance of colour. Two other pictures, in the same manner, may be noticed, "Waiting for the Verdict" (1857) and "Not Guilty" (1859).

Arthur Boyd Houghton, unlike Solomon and Egley, made his mark by wood-engraving before he became known as an oil-painter. Of the three men, his final position in XIXth-century art, is the most secure. His treatment of the Victorian scene was the most objective, and consequently contemporary judgment found him the least attractive. The Art Journal in 1876 hands him a back-handed compliment: "Neither in subject nor in matter of treatment are Mr. Houghton's paintings generally of a character to attract the attention of the many, though his genius is not for a moment to be disputed."

Boyd Houghton made his great reputation as one of the foremost book illustrators of the

'sixties, and his illustrations of "Don Quixote" and "The Arabian Nights" are in their character still supreme. Possibly, because he gave full rein to his imagination, sentiment and extravagant humour in his illustrations to books, his paintings of the Victorian scene gain greatly by the emotional restraint with which he handled them. The Tate Gallery is, happily, particularly rich, not only in Boyd Houghton book illustrations, but also in such rare gems of painting as "Punch and Judy," "Ramsgate Sands" and "Volunteers." When he tried his hand, in emulation of some of his contemporaries, at composition on a larger scale, the result was unfortunate.

William Maw Egley was the son of William Egley (1798–1870), the self-taught Doncaster miniature painter. There seems to be some uncertainty about his date of birth, but he exhibited from 1843 to 1898. He is represented at the Victoria and Albert Museum by five small canvases—four illustrations to Molière and one to Charles Dickens' "Dombey and Son." The painting reproduced here, by the courtesy of Mr. Hugh Blaker, "The Interior of a Bus," has been on view at Millbank for many years, and is one of the supreme examples of a carefully observed Victorian scene. Occasionally Egley turned to country subjects which have an equal charm, but they are, however, exceptionally rare.

These three artists, though not exact contemporaries, were linked in their work by a common attitude and a common interest in adding something new to the representation of ordinary people following their lawful occasions. By intent or accident they succeeded in producing minor masterpieces in a fashion which finally killed itself. They are little known and deserve better of posterity. All three, at their best, were painters in the most serious sense of that word, and it would be a thousand pities if their small, but fine achievement were neglected because there were scores of bad artists who specialized in the theme which Solomon, Houghton, and Egley brought to perfection.

THREE PAINTERS OF THE VICTORIAN SCENE



By A. BOYD HOUGHTON

From the painting in the Tate Gallery

VOLUNTEERS

THE COLLECTION OF CRICKET PICTURES OF SIR JEREMIAH COLMAN, BART.,

AT GATTON PARK

BY ROBIN BAILY



THE GAME OF CRICKET AS PLAYED IN THE ARTILLERY GROUND, LONDON

AT LORD'S

It is little I repair to the matches of the Southern folk
Though my own red roses there may blow,
It is little I repair to the matches of the Southern folk
Though the red roses crest the caps I know.
For the field is full of shades as I near the shadowy coast
And a ghostly batsman plays to the bowling of a ghost
And I look through my tears on a soundless clapping host
As the run stealers flicker to and fro
O my Hornby and my Barlow long ago.

FRANCIS THOMPSON.

(By permission of Wilfred Meynell)

THE keen search of an enthusiast, pursued wherever the best of games is known for over a quarter of a century, and the expenditure of a fortune were involved in the reaping of this jolly harvest—Sir Jeremiah Colman's cricket pictures—the finest private collections of the kind in the world.

It is only excelled by the famous collection in the long room at Lord's pavilion, which is the result of the efforts of the thousands of members of the Marylebone Club since its foundation.

Sir Jeremiah's moving pictures—moving in another sense than is understood at Hollywood and Elstree—give a comprehensive survey of the dress, settings and

the evolutions of the cherished implements of cricket. Some of the most interesting depict that primitive period when, it will horrify our budding Don Bradmans to hear, a mere golf hole stood for the majestic middle stump. The strange and eventful history is faithfully narrated up to the glorious age launched and inspired by the greatest of all cricketers—Dr. W. G. Grace.

"Only an old cricketer could have played such a fine innings on these walls," said a critic who has played in Test matches for England—and it is true. Sir Jeremiah was captain of a vintage St. John's College XI at Cambridge, and played for well-known clubs until he decided that he was no longer worth his place. While their President, he successfully piloted the Surrey County Cricket Club through a difficult period.

The Colmans have been for several generations keen and good cricketers. The father of the connoisseur was captain of an eleven composed of himself and his brothers. This was no mere freak paraded for a photograph, but an eleven in being that could hold its own with well-known clubs.

Francis Heyman is represented here by an engraving by C. Grignon of the Royal Academy Club

THE COLLECTION OF CRICKET PICTURES OF SIR JEREMIAH COLMAN, BART.



A MATCH AT CRICKET BETWEEN NOTTINGHAM AND LEICESTER. *Circa 1830.*
Artist unknown



CRICKETERS AT HAMBLEDON, 1855. By John Ritchie



CRICKET from the etching by C. Grignon. The original painting by Francis Heyman, R.A., in the collection of the M.C.C., entitled "Royal Academy Club in Marylebone Fields, now Regent's Park."

in Marylebone Fields—now Regent's Park. The original is at Lord's. Heyman was one of the foundation members of the Royal Academy and exhibited from 1769 to 1772. Thomas Gainsborough, the master, was a pupil of his for some time at an art school in St. Martin's Lane, London. A portrait of a youth, supposed to be George IV when he was Prince of Wales, which is in the M.C.C. collection, is attributed to Gainsborough.

The pavilion at Kennington Oval in "Cricket at Chertsey," by George Morland, owns a gem that Sir Jeremiah removed from his own necklace to present to his county club.

Enthusiasts have often complained of Charles Dickens's inexactitude when he writes of cricket, but those who know his many appreciative references to the game cannot doubt that he loved it. Dickens is here, bowling the first ball in a match at Gads Hill.

Cricketers of all ages—I am told—never fail to linger for at least an over in front of "Cricket at Hambledon in 1777." Modern deflators of the traditions of this national summer sport have proved that the honour of playing the first organized matches belongs to the villages of the Kent and Sussex Weald. But it was the Hambledon men playing on Broadhalfpenny Down, Hampshire, with a skill and enthusiasm that deserve the definition "genius," who transformed by a kind of magic a rough-hewn rural amusement into a scientific game fit to be the summer sport of a world-wide Empire.

"The Artillery Field of London" was one of the early happy hunting grounds of cricketers for many years before that sagacious Yorkshireman Thomas Lord, opened the first of his three grounds. He sold the last for a good round sum to the M.C.C. It is the present headquarters of the game and will be dedicated to cricket as long as England is England.

Cricket in 1780 was the theme of a note in the *Field* of October 28th, 1919, which is so interesting that I quote it in part:

"The discovery of an old cricket picture is always an event in the history of the game and cricketers will be interested in the large oil painting which has recently been purchased by Sir Jeremiah Colman. It represents a match played in front of Kentfield Hall, Pelsham, near Canterbury, and the house is still standing pretty much as it was at the time when the same took place.

"With some show of reason the date given to the painting is 1780, for although artists can seldom be regarded as very trustworthy guides, it may be taken for granted that the period reproduced was before the time of three stumps.

"A careful study of the picture suggests that the artist was not a cricketer himself but that he saw the game played. Any cricketer would know that the presence of the horseman in the slips would not be tolerated for a moment in a match, which, as all the details show, was of considerable importance. From the study of the picture it will be noticed that with a single exception the fieldsmen, the two men who are batting and the men who are waiting their turn to bat are dressed in white and wear knee breeches and stockings. The exception is the long-field, who wears what looks like a pair of black trousers, but may probably be breeches and stockings.

"One of the umpires wears a red coat and the other a blue coat, and each of them carries a bat. The whole scene with its formalities, its numerous spectators, its many flags, its space railed off for the elite of the neighbourhood, its two conspicuous and elaborate tents suggests the match must have been of unusual importance."

"The Game of Cricket" (published June, 1843) is a hand-tinted steel engraving by F. Radcliff, a gifted craftsman who sensitively reproduced a large number of the works of his friend, David Cox, of which this is



AN ELEVEN OF ENGLAND AND XX GENTLEMEN OF GLOUCESTERSHIRE. F.W. Lillywhite bowling. September, 1831

THE COLLECTION OF CRICKET PICTURES OF SIR JEREMIAH COLMAN, BART.



THE CRICKET MATCH, 1774. By Paul Sandby, R.A.
Formerly the property of J. M. W. Turner, R.A.



CRICKET MATCH. Lithograph by J. Ryman, from a series of six lithographs of Eton College



CRICKET MATCH AT HAMBLEDON, 1777. Artist unknown

an excellent example. This prolific painter had a genuine love of nature, a strength and simplicity which found their chief inspiration in the rugged beauty of Wales. Mr. J. H. Nettlefold bequeathed to the Birmingham Art Gallery thirty-five of Cox's landscapes, and there are several in the Bury Municipal Collection.

The interest of "Cricket Match 1774," by Paul Sandby, R.A., will be increased for many because it belonged to the J. M. W. Turner, R.A., of the glorious sunsets. Sandby was a pioneer on more than one art trail. First to introduce nature into topographical drawings, he was also the first English artist to adopt the aquatint process. The Hon. Charles Greville bought the secret from a Frenchman and revealed it to Sandby, whose work he admired. As the first drawing master at Woolwich Academy, this energetic experimenter with new ideas appropriately wound up a useful career. Maybe he caught his enthusiasm for cricket from the athletic young soldiers at "The Shop"!

James Pollard (1797-1867), whose "The Cricket Match," a hand-tinted print, is most attractively alive, was the famous son of an equally famous father, Robert Pollard (1755-1839). They were the leading portrayers of the mail coach when it was at its best. A well-known authority on this period estimates that 80 per cent. of the paintings and etchings depicting Great Britain's coaches, then the most efficient transportation system in the world, were by the Pollards.

James Pollard is not considered such a fine draughtsman as some of his competitors, but he had an eye for dramatic incident and an incisive accuracy in recording it that makes one wish he could have spared more time for cricket.

What a masterpiece, for instance, would have been Walter Hammond's drive through the covers embalmed for posterity by the dashing brush work of the younger Pollard.

Sprinkled among the frames containing famous and forgotten fields, unforgettable elevens and faded, yellowing and infinitely precious documents—early Magna Chartas of the realms of King Willow—one may trace a National Portrait Gallery of the great ghosts which, as our poet said, on match days haunt the scene of their immortal deeds. Looking ready to step down the instant play starts is Alfred Mynn, the most heroic figure of the pre-Grace period. Kent's great fast bowler, big hitter and safe field with fists the size of legs of mutton, he was the inspiration of cricket's noblest epitaph:

With his tall and stately presence with his nobly moulded form
His broad hand was ever open, his brave heart was ever warm.
All were proud of him, all loved him as the changing seasons pass
As our champion lies asleeping underneath the Kentish grass.
Proudly, sadly we will name him—to forget him were a sin.
Lightly lie the turf upon thee kind and manly Alfred Mynn.

N. Felix, whose real name was Nicholas Wanostrocht, the first of the stylish left-hand batsmen, had an off drive that makes him a direct ancestor in skill if not in family of Frank Woolley—here he is.

So, of course, is Fuller Pilch, an old friend of many readers of cricket books through the oft-reproduced picture of his excellent stance. Pilch was the pioneer of all the Lionel Palaijets—a masterly exponent of classic right-hand batsmanship.

THE COLLECTION OF CRICKET PICTURES OF SIR JEREMIAH COLMAN, BART.



THE MELBOURNE CRICKET GROUND, 1864

George Parr peers eagerly from his frame as if he expected a catch. The famous Parr Tree at Trent Bridge, Nottingham, was named after him because he hit so many sixes over it. This fine player founded a dynasty of Notts batsmen who in unbroken succession have been the delight of crowds and the despair of bowlers to this day.

William Lillywhite, in spite of his towering topper, Gladstone collar and braces (did not a P. G. Woodhouse Etonian hero permanently retire from the game because he was caught by a fieldsman wearing braces at point?), looks the formidable foe of brother batsmen that he was—the first of the Clarence Grimmetts who thought his victims out.

Nearby is William Clarke, of Nottingham, another of the early subtle slow bowlers, but more famous as the organizer of the All-England Elevens, with which he toured the country and quickened national interest in the game.

John Small is probably present in a group or a game; I could not find an individual portrait. His contemporaries tell us that it was as delightful to listen to his fiddling as to watch him use the bats and balls, which he made with the same scientific skill as he showed in the field. An anecdote of him comes down to us typical of the genuine democracy that cricket has always been:

The Duke of Dorset sent his friend, Small, a superb fiddle, carriage paid. Small sent His Grace two of his best bats and balls—also carriage paid.

It has been suggested that artists lost interest in cricket when the simple flannels of the XIXth century succeeded the more picturesque costumes of the olden times. But even if our painters crave for three-cornered hats, knee breeches and buckled shoes, surely some of our present county grounds are beautiful enough. Kennington Oval may be handicapped by the drab disfigurements of a 1936 built-up area, and at Old Trafford, as the Australian said, "Everyone has evidently



CRICKET MATCH AND LANDSCAPE. Inscribed with date 1852 and signed C. G. Berburgh

brought their own grand stand," but what of rustic Horsham in Sussex, the Mote Park, Maidstone, with

the deer and stately trees of an ancient manor for a back-cloth to the bat and ball pageant? Or Worcester, a noble cathedral's grey tower and the winding Severn in the picture? Or the Neville ground at Tunbridge Wells, which Lancashire folk find it so hard to believe was not named after the Laureate of the cricket of their shire—Neville Cardus? It ought to have been, of course, as some lovely field must be.

Sir John Squire thinks certain modern French artists would not have ignored the possibilities of cricket. He has said :

"One cannot help feeling that Manet, if an Englishman, would not have missed a chance of painting "W. G." with a "Bon Bock," and that Pissarro would have been struck by the beauty and grace to be found on county grounds—deck chairs, blazers, flannels, muslins and sunshades peaceful under the elms."

I have refreshed my memory on several points in "A History of Cricket," by H. S. Altham, who has been justly called "The Gibbon of Cricket," but, happily, so far, our great game has declined to fall.



THE ELEVEN OF ENGLAND. Silk handkerchief with red border with portraits of O. C. Pell, Esq., W. Dennison, Esq., H. Felix, Esq., A. Mynn, Esq., Sewell, Lillywhite, Pilch, Dorrington, Clarke, Dean, Parr and Guy

YEW TREE FURNITURE MR. R. E. TROUNCER'S COLLECTION

BY J. D. U. WARD



Fig. VI. DINING TABLE WITH SOLID YEW WOOD TOP.

Coffer, tripod table supporting bowl of pussy-willow, and the three trifles standing on the cupboard are all also of yew

THE timber of England's yew trees is chiefly famous as the material from which bows were made. To understand the nature of this fame, we must remember that English archers were extraordinarily proficient: a mere handful once triumphantly sustained an attack by the whole of the Saracen Army, and most, if not all, of our victories in the Middle Ages were due to the happy combination of yew bows and ash arrows—the latter a clothyard long and winged with goose feathers.

England were but a fling
Save for the eugh and the gray goose wing.

This conceit is pretty enough, but it shares with many other pretty things the reproach that it is not the truth, the whole truth and nothing but the truth. Undoubtedly, thousands of fighting bows were made of English yew: the trees were protected far into the XVIth century. But the best fighting bows were made

of Continental yew which, grown in a drier climate, had matured more slowly, and was therefore stronger and tougher than English yew. Even in Queen Elizabeth's reign, when the use of gunpowder was fairly general, there was in force a law ordaining that so many staves of yew should be imported with every butt of wine brought from Spain.

However, it was not until bows were entirely superseded in our national forces by villainous saltpetre that the furniture maker was allowed to use the wood of the yew tree as freely as he wished. So we have little or no very early furniture of yew, though the fitness of yew wood for furniture-timber had been known to the Egyptians five thousand years before.

The value of yew wood was recognised by John Evelyn and various other writers. One noted that "the wooden parts of a bed if made from the yew tree will most certainly not be affected by bugs . . . this is

APOLLO

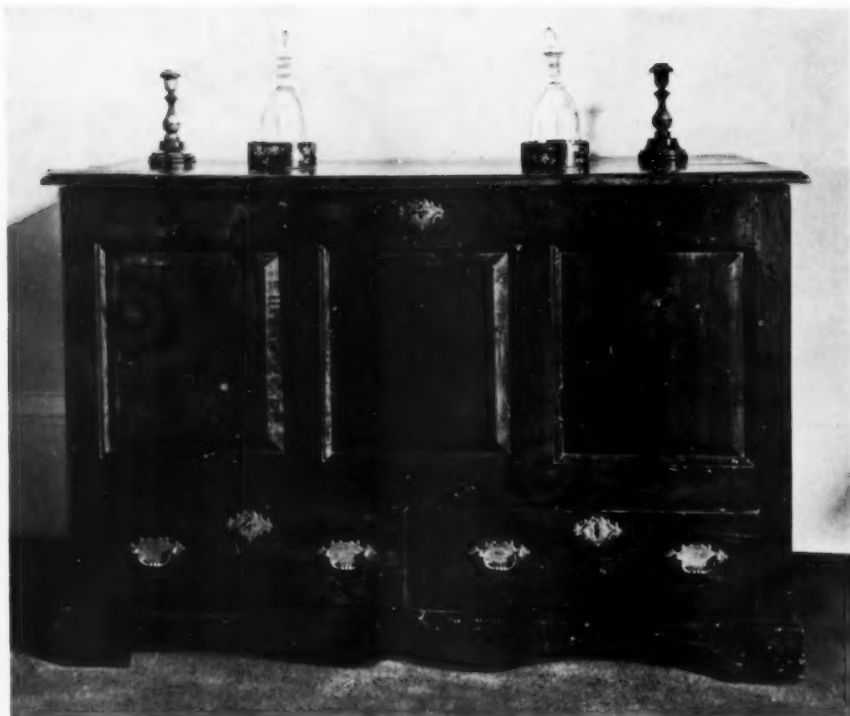


Fig. I. A PAIR OF YEW TREE CANDLESTICKS. Early XIXth century (?). SOLID YEW COFFER OR MULE CHEST. Dated 1747, possibly earlier.



Fig. II. DOUBLE OPEN TWIST YEW TREE CANDLESTICK. One of a pair. XVIIIth century, and YEW TREE CHEST



Fig. IV. YEW TREE TABLE. Early Georgian



Fig. III. YEW TREE BUREAU BOOKCASE. Probably of Scottish origin



Fig. V. SECRETAIRE BOOKCASE. Veneered with yew, with mahogany sides. XVIIIth century

the truth, confirmed to me by the experience of trees I had cut down and used in that way." In those days that must have been an inestimable quality.

So recently as 1842 John Selby noted that yew was the most valuable European wood. Why, then, is there not more yew furniture? The answer is, pieces of wood sufficiently large to make anything but trifles were scarce and very liable to flaws of one kind or another; and also, yew is difficult to handle, both to season and to work with tools.

In these circumstances a collection of yew tree furniture is of particular interest. Such a handsome coffer or mule chest as Fig. I would be attractive in oak, but in the gloriously coloured and richly figured wood of the yew tree it is superb. Unfortunately, those most noticeable qualities of yew very rarely impress a photo-

graphic plate. Some woods, mahogany, for example, are commonly flattered by the camera, but I have never yet seen a photograph of a yew tree piece which was really just, much less flattering. The coffer here shewn has panelled ends in keeping with the front: it measures nearly 4½ ft. wide and is a bare 3 ft. high. The wood is solid. On the inside of the lid the date, 1747, is cut, but this would seem to be rather late.

The pair of small candlesticks which appear in this photograph make no pretence of being contemporaneous (they are probably early XIXth century), but they, too, are of yew. The fine double open twist candlestick, also in yew, shewn in Fig. II, is one of a pair which is probably a full century older than that on the coffer.

The Queen Anne chest of drawers (Fig. II) is, of course, a veneered piece. The herringbone borders as



Fig. VIII. YEW WOOD SCENCE. Early
XIXth century

well as the rest are in yew tree, and the solid bun feet are of the same wood. Neither handles nor escutcheons are original.

The bureau-bookcase, Fig. III, is probably of Scottish origin. (Due allowance being made for the smaller extent of cabinet-making in Scotland, and English Windsor chairs being excepted, it is probably true to say that yew was employed

for furniture more in Scotland than in England.) The mirrors of Fig. III are not original, and they are crossbanded with burr elm veneers, not yew. The photograph hardly does justice to the handsome character of the interior.

Fig. IV is a simply-cut gem of early Georgian craftsmanship, depending for its charm on good colour, perfect proportions and graceful lines. This table, again, proved extraordinarily difficult to photograph.

The next four illustrations shew pieces of a rather later period. Fig. V has sides of mahogany, but the doors, with their unusually fine diamond motif, and the drawers are veneered with yew. The top drawer opens on a quadrant, and is fitted within for writing, this being a secretaire bookcase.

The merits of the dining table (Fig. VI) are certainly not exaggerated here, but the camera has kindly concealed a small defect—that one or two of the legs are warped. This is a failing to which solid yew seems rather prone—it appears in the work table (Fig. VII). Some writers have asserted, when descanting on yew, that the wood neither warps nor cracks. This, I think, is untrue. Even in the solid it sometimes warps badly, and it is also liable to cracks: in veneer it often develops cracks. When solid yew is cracked or split the fault would seem generally, though not always, to be an original one: the craftsman used an imperfect piece of wood because he had no better.

The dining table here shewn contains some uncommonly fine yew wood. The top, which is solid and nearly an inch thick, is composed of pieces 9 in. to 11 in. wide, the width of the table—or length of the pieces—being 4 ft. Incidentally, Figs. I to VI inclusive should serve to enlighten anyone who thought that yew was employed only for Windsor chairs and pleasing little oddments.

The chairs in the last photograph are mahogany,

but the dining table and the coffer are not the only yew pieces shewn there. The tripod table supporting the bowl of pussy-willow is yew, and all the three trifles standing on the cupboard are yew.

The drawers of the work-table (Fig. VII) are furnished with ivory knobs, and the keyholes are lined with brass. The tea-caddy, which is perhaps the finest of several choice examples, has lions' head handles at either end and an ivory escutcheon.

In conclusion, three lesser objects in yew tree seem to merit notice. First, a sconce (probably early XIXth century), which is shewn in Fig. VIII. Second, a small waiter of very beautifully figured wood. And third, a pair of nutcrackers of solid yew. If I remember rightly, the all-wood nutcrackers shewn in Mr. Owen Evan Thomas's standard work are much "embellished," but these nutcrackers are very simple. Surely the fact that such a tool, made for use and not ornament, can be constructed of unreinforced yew is a remarkable proof of the hardness and strength of the wood? I write "strength" because these nutcrackers were not carved out of a flat plank in their two-legged form: the grain shows that they consist of a single piece of wood, originally straight and now bent.



Fig. VII. WORK-TABLE AND TEA-CADDY OF
YEW WOOD

NAILSEA GLASS AND ITS ANCESTRY

BY E. M. WESTERLING

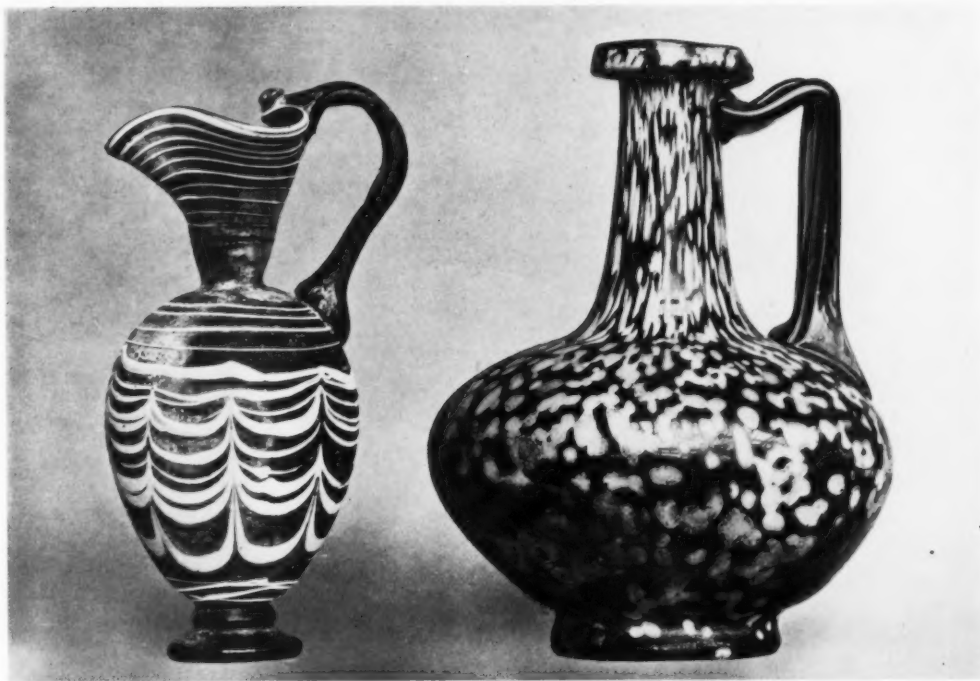


Fig. 1. (A) BLUE GLASS JUG with white festoons and applied threads, of similar technique to Egyptian work. Found in Spain. Dated VIIIth century B.C., but considered later. Height 8½ in. (B) LARGE JUG of amber brown glass with splashes of white enamel, probably Syrian. Found in an island of the Archipelago. 1st or IInd century A.D. Height 9½ in.

By courtesy of the British Museum

NAILSEA glass is interesting to collectors on account of the few really authentic pieces which can with certainty be ascribed to this factory. For those who like the things made for everyday use this glass has a strong appeal; the colours are attractive, the shapes generally good.

In 1788 a crown window-glass factory was working at Nailsea Heath, near Bristol, whence much green glass, striped or splashed in white or colours, was sent out. Crown glass of fine quality was the only standard output of the factory. The residue glass or "flux," to use the technical name, which was too impure for window-glass, became the perquisite of the workmen after the sheet glass was made. This explains the enormous variety of useful and sometimes fantastic articles produced.

Shortly after this date a bottle factory was also established by Chance in Nailsea, at which many of the plain glass bottles of this type were in all probability made. It is indeed possible that this factory was responsible for the chief output of the darker-coloured glass, since this more nearly resembles bottle glass, rather than the lighter colours used for window panes.

The Nailsea factory was served by fuel from a coal pit adjacent to the works, from which coal was run on a trolley-way straight into the furnaces. This coal pit

was worked by an old-fashioned beam engine, with its beam projecting from the shed. A model of the coal pithead, showing the beam engine, was made for Chance, the original owner, by one of the workmen. This model is still in existence.

The distinctive type of decoration used on this glass can be traced from the earliest days of glass-making through the shifting centres of output in the Near East and Europe. The existence of such pieces forms a historical background for any collection of Nailsea glass. Old traditions were embodied in new forms as fresh hands learnt their craft; striped and splashed glass did not by any means originate with the Nailsea factory. Our museums can show some very early pieces of opaque Egyptian glass with striped decoration. The technique of these pieces is dissimilar to that later used. The glass is an opaque paste, the colours being applied in strips, twisted on a sand core and combed, not blown, with a density in appearance more like china than glass. The combed or zigzag patterns and at times even the shapes had an influence on subsequent output, as is shown clearly in the work of Nailsea.

It is noticeable that apart from one or two known pieces, such as a small black Egyptian wine bottle with white decoration in the Victoria and Albert Museum,



Fig. XI. (A and C) CREAM JUG AND SUGAR BASIN. Very light green, splashed white, attributed to Bristol. Height (A) 3 in., (C) 4½ in.
(B) PLAIN GREEN JUG of pleasing shape and texture, with white rim. Height 9½ in.



Fig. IX. TYPES OF SPIRAL DECORATION. (i) Irregular white line. 7½ in. (ii) Flat flask, milky blue line, well applied. 9 in. (iii) Skilfully-festooned flask, bluish white. 6½ in.

NAILSEA GLASS AND ITS ANCESTRY



Fig. VIII. PITCHER OR HARVESTER WITH HANDLE OF GOOD PROPORTIONS, SPLASHED WHITE. Height 10½ in.

early glass was not as a rule dark in colour. Nailsea's use of dark glass, black at first glance, appears to have been a striking innovation of this factory, its own original contribution to the slow evolution of types, and for that reason there may be some justification for ascribing such glass to Nailsea itself. The name, however, must be considered as covering all glass of this type, though it cannot always be accepted as the output of that factory alone.

Syria enlarged the Egyptian tradition while changing the technique, Alexandria and Sidon being at first the chief centres. Under the Roman Empire glass blowing developed and spread until an enormous output caused great reduction in price; not only was glass made in many centres, wherever, in fact, suitable materials were available, but it became one of the chief articles of export through the Syrian traders. It is due to this abundance that we have in England such a marvellous store of so-called Roman glass in our museums. There is in the London Museum a small vase of glass, found in the City itself, which might have served as a model for a piece of Nailsea's manufacture. It is small, olive-green, irregular in shape, and with just that type of swirled decoration we recognise as an output of that factory.

Save for certain isolated examples, glass of the Roman, and later, the Renaissance epochs was almost invariably light in colour, except in such specialized work as the millefiori. The fine piece of white-splashed "Roman" glass in the British Museum is a clear brown-amber colour. (See Fig. I (A).)

The enormous output of glass during the great days of Rome dwindled until Venice revived the earlier tradition, and with the Renaissance Italy again experienced a universal demand for glass embodying many of the earlier features. Some of the millefiori glass of Venetian manufacture has at a little distance a somewhat similar appearance to that of the splashed glass, and may have influenced it. It is probable that the latticino glass was also not without effect on Nailsea, for although the technique is not known to have been used there, the broad bands of white have in some pieces a similar appearance. This is shown chiefly in many of the flat flasks which were made here in such quantities. The same difficulty arises with this factory as with other centres, that Italian workmen were brought into the country; here, as with some of the famous early "English" glasses, the products are at times so Italian in style and feeling that it is hard to assign a place of manufacture.

XVIth-century or XVIIth-century Spanish glass has a definitely Eastern feeling, but in spite of the lighter colour of the metal, usually a soft and pleasant yellow, the decoration frequently approaches very nearly to some of the broad swirled white enamels of English examples, very finely incorporated with admirable control. The glass is more commendable in texture than in forms, which have in most cases the over-elaboration of the Renaissance. Though the best of these showing kinship of decoration to Nailsea have the opaque-white band ornamentation, one or two smaller



Fig. VI. LONG FLAT-SIDED FLASK WITH IRREGULAR WHITE FESTOONS. Height 11½ in.



Fig. XII. LARGE JUG. Light green with occasional red and blue splashes among white. Height 10½ in.

pieces are found, of a rougher type, having the characteristic splashes, though in general the colour is applied with a more liberal hand than in the finer English pieces. This may also be said of most of the later splashed glass made in other countries.

French and German pieces were made with rather different colouring. Flasks, apparently of French origin, are frequently of green glass boldly striped in red and white. The handsome harvester illustrated, though collected in England, has more resemblance to German types than any known English make. The splashing is so close that little of the glass is visible; from the roughness of the flattened sides of the sphere it would seem to have been laid on its side on sand before the metal had cooled, thereby giving the shape. The glass is dark, but has a somewhat more yellow tone than most Nailsea, while the splashing, white with occasional red, has more the appearance of paint than the English article. Yet this bottle has a closer resemblance to English types than much of the earlier Teutonic splashed ware; this glass is frequently of a somewhat acid blue, with very fine splashings, closely and regularly placed, in mixed colourings, made in rather heavy and fantastic shapes. This divergence can be accounted for by the presence at Nailsea of the imported Italian workers.

In his standard work, "Glass-making in England," H. J. Powell condemns the by-products of the Nailsea factory as being "devoid of artistic, technical or historic interest." Actually, this is very far from being the case. Many useless and even absurd articles undoubtedly

were made, but the jugs, flasks, bottles, mugs and pitchers were useful and sturdy articles for domestic and utilitarian use, which could be sold at low prices. As such, they showed a sound common sense as well as an instinctive feeling for the humorously grotesque, native to the British workman, and a knowledge of the market for which they were intended. The glass is strong, with firmly attached handles; the shapes are mostly well-balanced, with a good sense of proportion.

Sometimes the residue was sandy, which caused imperfections in the glass, and unevenness in the colour. In such articles as cream jug and basin a disparity of colour between the two may be apparent, so that they do not seem to match perfectly. In other pieces impurities coarsen the glass towards the base, or the colour becomes streaky, due perhaps to imperfect fusion.

Every possible combination of colour and shape was used for the more fancy pieces, since the men were entitled to sell the articles they turned out from the flux. Pipes, bells, rolling-pins, both solid and hollow, the latter said to have been used for smuggling lace or liquor, linen smoothers, tiny forks, walking sticks, trumpets, swords—all these and endless other more useful articles were made for their own use or for sale.

Nowadays perfect specimens of the finer sorts of green-splashed ware are not readily discovered. This adds zest to the joy of the collector in finding an unflawed and genuine piece. Imitations have been put on the market, but the colour of the glass is not so good; the



Fig. V. JUG OF EARLY TYPE AND GOOD SPLASHING. Note firm attachment of handle. Height 6½ in.

NAILSEA GLASS AND ITS ANCESTRY



Fig. VII. EARLY JUG ON FOOT, good decoration and sturdy shape. Height $6\frac{1}{2}$ in.



Fig. X. CLEAR GREEN GLASS JUG WITH WHITE SPLASH. Height 11 in.



Fig. XIII. CLEAR GLASS CARAFE, beautifully mottled with red and blue, the former predominating. Height $8\frac{1}{2}$ in.



Fig. III. FINE EARLY HARVESTER splashed with white and colours. Height $12\frac{1}{2}$ in.

A P O L L O

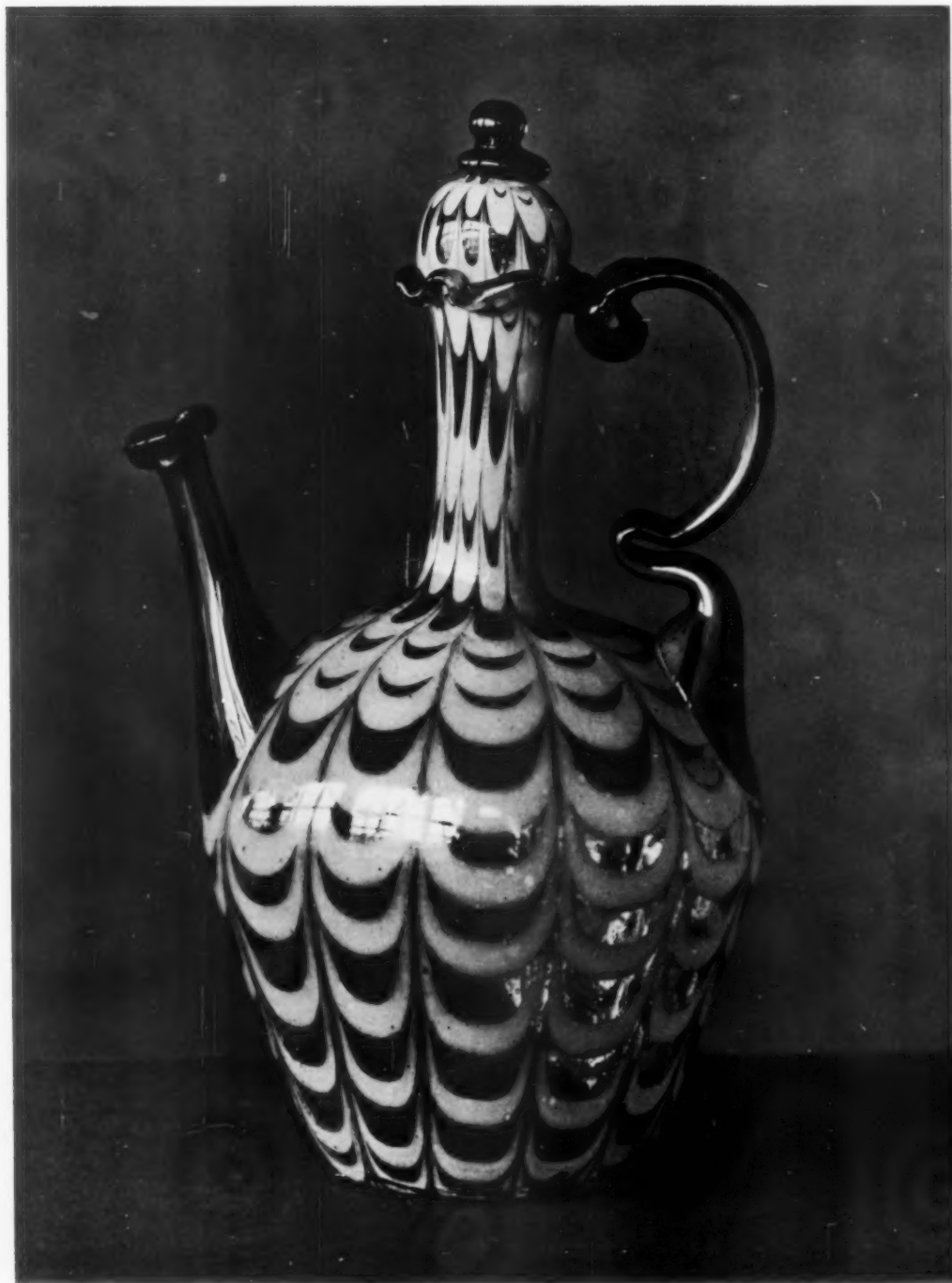


Fig. II. SPANISH EWER of clear yellow glass with white decoration. XVIIIth or XIXth century.
Height 7 in.

By courtesy of the Victoria and Albert Museum

NAILSEA GLASS AND ITS ANCESTRY

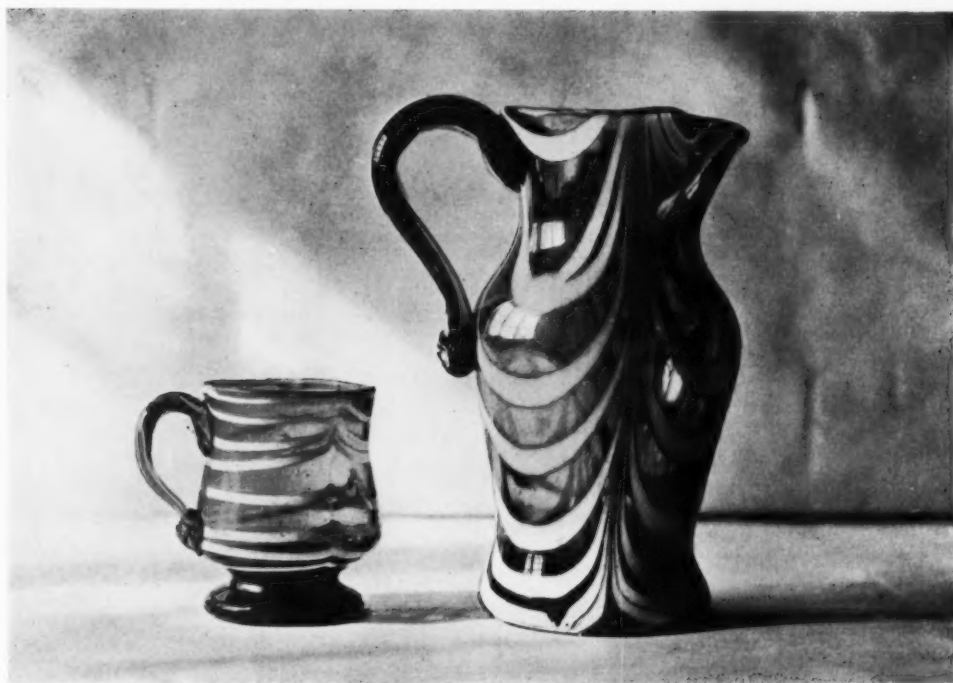


Fig. IV. TWO PIECES FROM A STAFFORDSHIRE COTTAGE. (A) Light green glass, white decoration. Height 3½ in. (B) Same glass and decoration. Note similarity to type of banding on Fig. II. Height 7¼ in. *From a private collection*

green is harsh and crude, while the splashes are roughly applied and inadequately fused. The colour of the genuine glass varies greatly, and it is possible that this provides a clue to its provenance.

True Nailsea is generally darker in colour than the output of other factories, and has a brown tone in its green, almost like that of peaty water. Moreover, it is rare to find this glass with coloured splashes, though at times the white takes on a bluish tinge resembling that of watered milk.

This is specially noticeable in flasks or bottles decorated with festoons or spiral lines of white. It is probable that a rather lighter-coloured glass, with red and yellow splashes and sometimes blue, amongst the white, came from Staffordshire. A jug of this type, rather similar to that illustrated in Fig. XII, now in the Victoria and Albert Museum, came traditionally from Wrockwardine, Salop. Could this be verified by local investigation, a great step forward would be made in the assignment of pieces. Fig. X is a jug of rather different shape, but of the clear green colour associated with these factories, save that the enamel is entirely white. Pieces such as the unusual little handled mug, shown in Fig. IV (A), with broad bands of very white enamel on a slightly olivine tone of glass seem frequently to have a North Country origin. The jug illustrated with it approaches very closely in decoration to the early Spanish ewer shown, save that the glass is a soft green, while the white enamel is less shadowy, losing in delicacy

of feeling while gaining in strength and definition. A mug similar to that shown, save that the decoration is firmer and broader, is in the British Museum ascribed to Bristol.

A later and coarser sort of glass, frequently with bold, swirled stripes on a clear, colourless ground, was also made in quantities at Stourbridge. This is sometimes offered as Nailsea glass, but collectors should beware of accepting it as such. Some of the best glass turned out by Stourbridge and Birmingham factories was a heavier type of surface-coloured glass, finely cut through the superficial enamel, in imitation of the then popular Bohemian variety.

Stourbridge is worth collecting for its own sake, though the shapes are seldom as good as Nailsea. A common type is a late decanter or carafe, with long narrow neck, flat everted rim and round bulging sides. Colourless glass of a similar type, splashed or swirled in reds and blues, was turned out by Nailsea also, but was used chiefly for this shape of bottle and for the large balls known as "witch balls." While referring to so-called witch balls, it may be noted that these have an odd habit of turning up in pairs, which leads to the possibility that they were made for curtain poles, actually listed as an output of the Nailsea factory.

On the whole the pitfalls are not many in this pleasant by-way of glass collecting; it is full of interest, for the glass is elusive, and there are many fascinating problems awaiting solution.

A COLLECTION OF SILVER SPOONS AND FORKS

BY W. W. WATTS

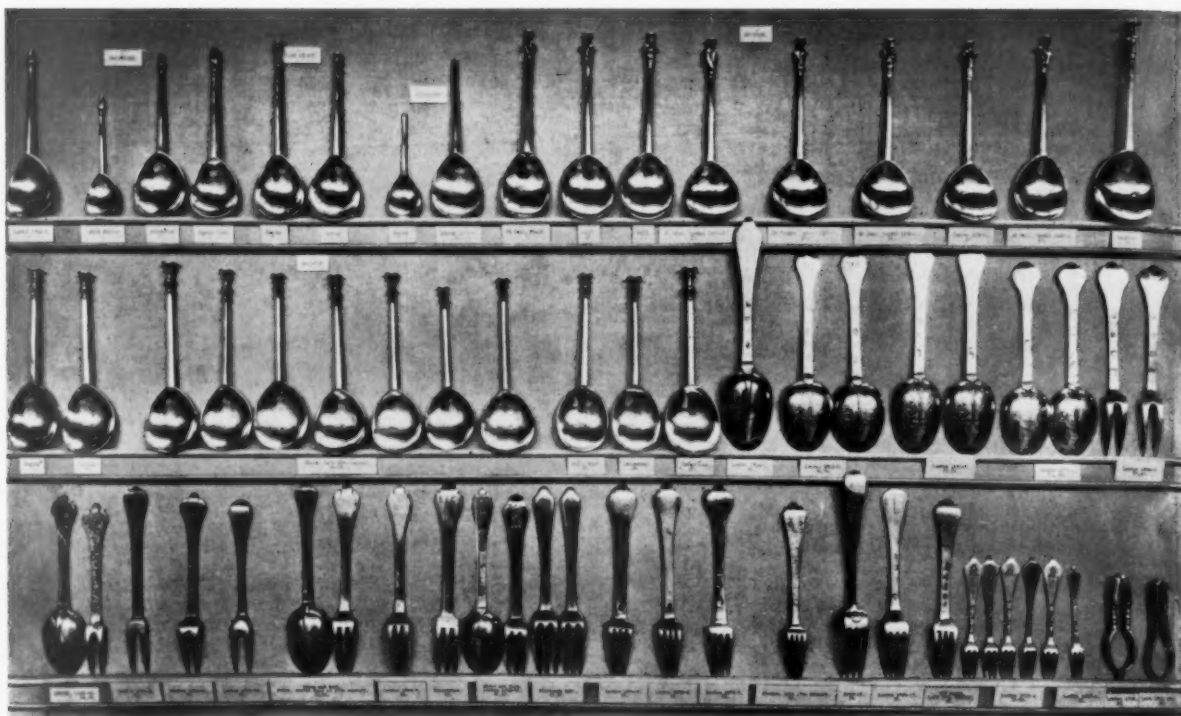


Fig. 1. THE COMPLETE COLLECTION
on loan at the Victoria and Albert Museum

IN early days the possession of a number of silver spoons seems to have been the pleasurable aim not only of the wealthy, but also of those who perhaps could not as yet afford a "cupboard" of plate, but who nevertheless were fairly prosperous. Wills are, of course, a fruitful source of information. Sir Thomas Lyttelton, who died in 1481, left three dozen spoons, discriminating between his "best," "the second sort" and "the third set." Amy Brent, whose will is dated 1516, leaves a complete set of Apostle spoons with the "Master" spoon. The Rev. William Harrison, writing in the time of Queen Elizabeth, says that the farmer thinks his gains very small if he have not among other things a dozen of spoons.

An interesting fact may here be noticed—the number of less important towns at which spoons were produced: it suggests that they were the first things to be made when a man was on the road to comfortable prosperity, and also that in many places there were silversmiths whose ability, however, did not extend beyond the making of spoons. The late Mr. H. D. Ellis collected a large number of spoons with marks which were not those of any known assay office: from a careful study of the marks he assumed, not unreasonably, that they were in many cases taken from the arms of the towns in which

they were made: and thus he assigned, to his own satisfaction, the provenance of many spoons which otherwise could not be determined. (*See note at end).

One of the first things that strikes us about mediæval spoons is the remarkably fertile imagination of the silversmith in inventing so many terminations to the stems. The finish of a spoon-handle or of the cover of a vessel frequently presents a difficulty: but the mediæval craftsman appears to have possessed a wide range of ideas which entirely solved this problem. Thus we find terminations in the form of acorns and diamond-points which occur mainly before the end of the XVth century, maidenheads as explained in an old inventory "*cum ymaginibus Beatae Mariae in fine eorundem*" which were in favour also in the XVIth century (Fig. IIa), and judging by one in this collection and another at Christ's Hospital, Horsham, also in the XVIIth century. A popular form in the XVIth century had a termination in form of a lion sejant, three of which of Exeter make are included in this collection (Fig. IIa). Rarer examples show an unusually attractive termination in the form of a twisted or "writhen" ball, or of a seeded fruit: nor must we forget the two sets at Corpus Christi College, Oxford, with terminations respectively of owls and of ribbed balls. And, of course, there are the very few

A COLLECTION OF SILVER SPOONS AND FORKS

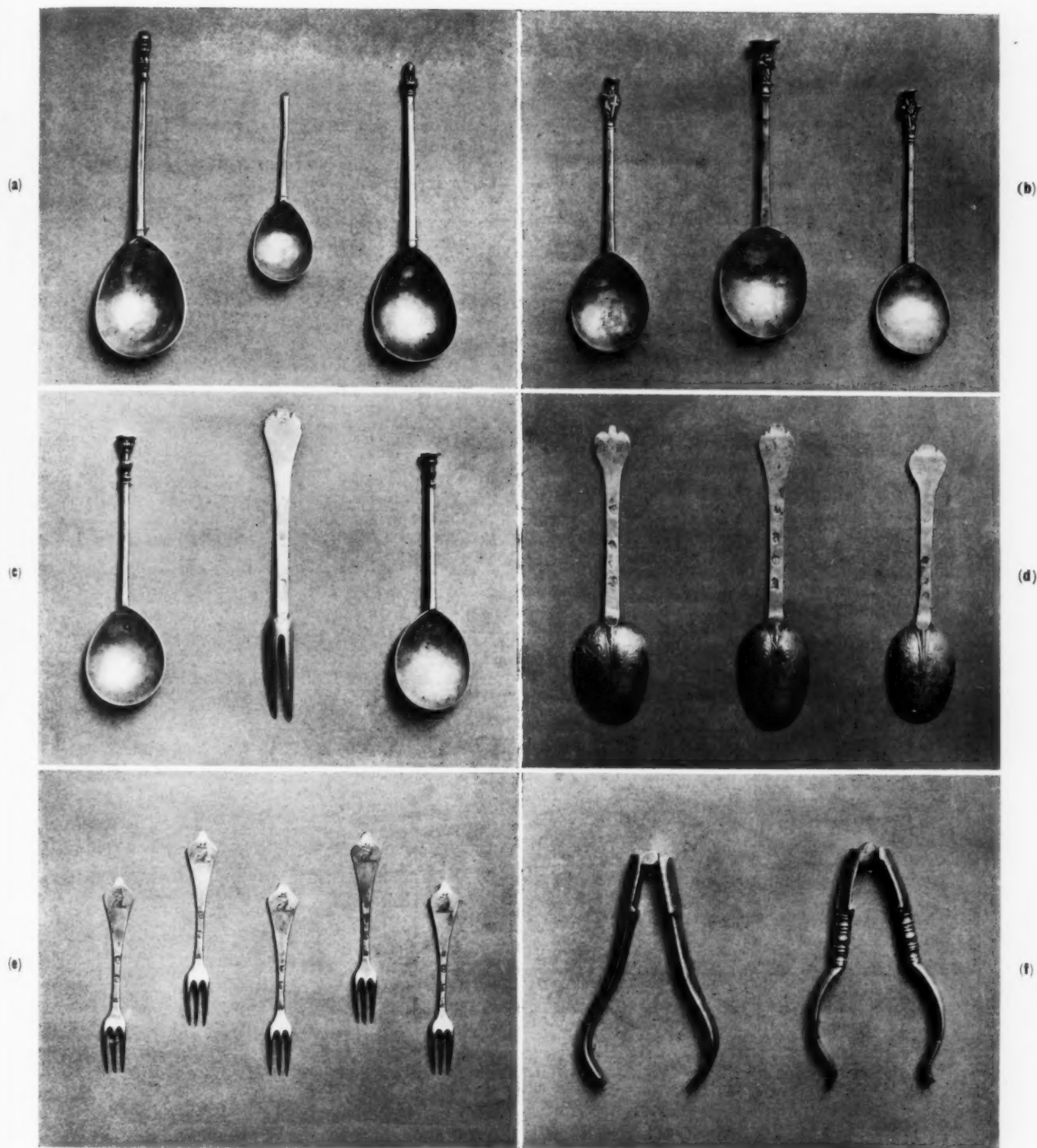


Fig. II.

- (a) LION SEJANT, SLIP-ENDED, AND MAIDENHEAD SPOONS; (b) APOSTLE SPOONS;
 (c) SEAL-TOP SPOONS. TWO-PRONGED FORK; Dublin, 1699; (d) TRIFID SPOONS;
 (e) SET OF FIVE SMALL FORKS; (f) NUT-CRACKERS



Fig. IV. TRIFID SPOON AND FORK, WITH CASE, 1689

specimens with the "wodewose" or wild man of the woods. These have survived, but old inventories tell us of others which have long since disappeared.

The slip-ended spoon was in use during the Tudor period, but it suffers from the absence of any distinctive finish (Fig. IIa). The popular spoon of the Tudor and early Stuart periods was the Apostle spoon with its termination in a cast figure of an Apostle with his appropriate emblem and halo (Fig. IIb), or of our Lord with orb and cross. An early specimen is known, dating from 1518. Other saints are sometimes found: the Innholders' Company of the City of London possesses a number with the figure of St. Julian, their patron saint. Another well-known example has the figure of St. Nicholas with the three children in a tub.

For about a century from the middle of the Tudor period until the Restoration the most common spoon has a termination in the form of a baluster or vase covered by a disk on which the initials of the owner are sometimes pricked or engraved. These "seal-top" spoons appear to have been produced in many towns (Fig. IIc): early examples are known, dating from 1520 and 1521.

In all these types we may note the slender gracefulness of the stem or "stele" as it was termed, sometimes of polygonal section; and also the shape of the bowl which joins the stem at a point, and is rounded and wide at its farthest extremity.

With the Restoration came an entirely new form, which is seen in Fig. IIId. The bowl is now oval, the stem is flattened and widens towards the end in which appear two notches: this termination has been called "trifid." Extending over the back of the bowl is a raised rib to which the name of "rat-tail" has been given; further enrichment is secured by delicate symmetrical scroll-work ornament in relief: the flat stems are sometimes covered with engraved decoration. The forks of the period, whether with two, three, or four prongs, follow the same form (Fig. IV).

It seems to us rather surprising that forks were not in common use before this period: but for some obscure

reason the use of so obvious an implement for conveying food to the mouth had not occurred to anybody. It is true that references to forks are found as early as Anglo-Saxon times, and certainly they were known during the mediæval period: but they were single examples, and their use seems to have been confined to fruit such as strawberries and mulberries, and to "green ginger." John Ruskin in "St. Mark's Rest" relates the luxury of the Greek maiden who married the Doge Domenico Selvo in the XIth century, who shocked the simple Venetian folk by not using her fingers but conveyed the food to her mouth with certain two-pronged instruments. The oft-quoted passage from Coryat's "Crudities" tells of the common use of forks at the beginning of the XVIIth century in Italy, whence they were introduced into this country.

The earliest English silver table fork is in the Victoria and Albert Museum, South Kensington: it has a long narrow flat handle with two prongs, and dates from 1632. The fine group in the collection we are considering dates from the second half of the XVIIth century: it includes attractive examples with two, three, and four prongs; among the last-named variety is the earliest example which has yet come to light, dating from 1674 (Fig. III). A remarkable two-pronged fork made by David King, of Dublin, in 1699 may perhaps be unique (Fig. IIc). A pretty set of five small forks completes the collection (Fig. IIe): and we must also note two pairs of nut-crackers of silver, the earliest known examples in this metal (Fig. IIff).

It remains to add that this collection, the interest of which lies largely in the number of pieces of provincial origin, is on loan at the Victoria and Albert Museum in the national collection of Old English silver.

* Commander G. E. P. How, R.N., continued this research work: his conclusions are given in the remarkable catalogue of the collection of Lieut.-Col. J. Bennett-Stanford issued by Messrs. Sotheby in September last.



Fig. III. FOUR-PRONGED FORKS, 1674, 1678, 1675



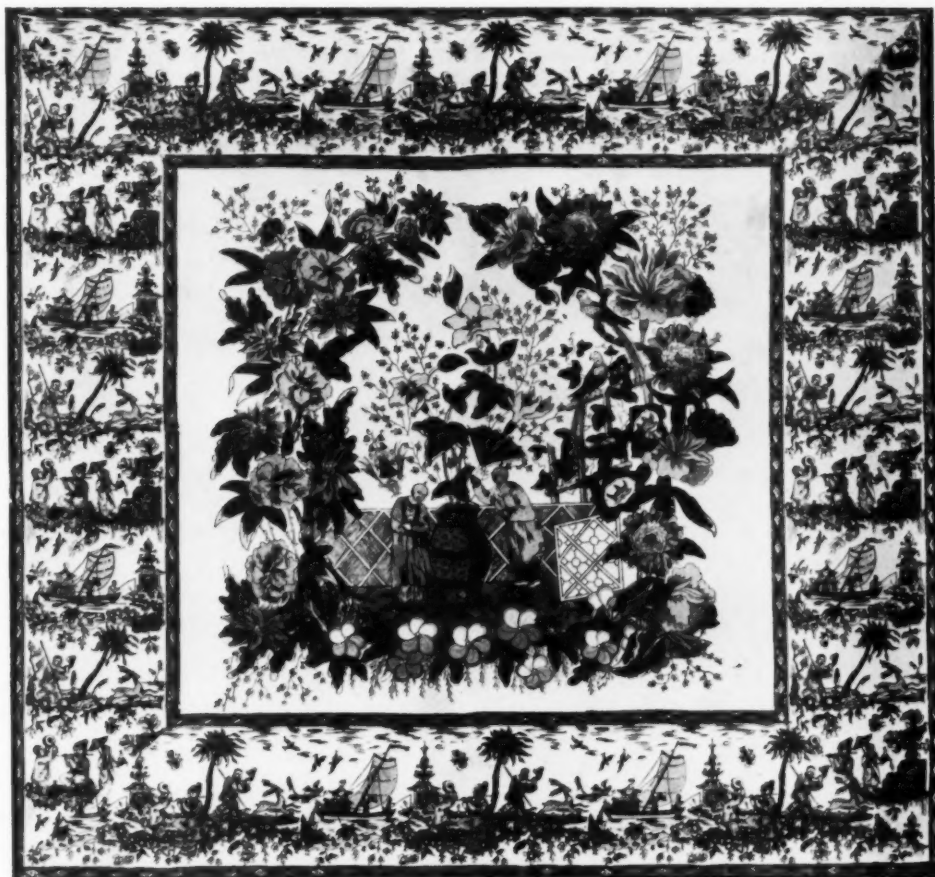
"TOSSING FOR INNINGS"

By R. JAMES

From a picture in the Pavilion at Lord's, reproduced with the permission of the Committee of the M.C.C.

ENGLISH CHINTZ

BY A. F. KENDRICK



No. 49. A LARGE PANEL OF EARLY CHINTZ OF "CHINESE" DESIGN

THE cotton-print of to-day is an entirely different thing from that of two or three centuries ago. Both in the nature of the fabric and of the dyes, and in the method of uniting the two, the changes are fundamental. William Camden, the Elizabethan antiquarian, speaks of the eminence of Manchester for its "woollen cloth or Manchester cottons"; and by these terms he means the same thing. He goes on to say that the "fustian manufacture, called Manchester cotton, still continues there, and is of late very much improved by some modern inventions of dyeing and printing." Those inventions would be somewhat antiquated now; and as the modern chintz is not in direct line of descent from Camden's "Manchester cottons," it is necessary to look farther afield for its origin. Chintz is, of course, a Hindu word, first used for an Indian production. Ancient fragments

of woven cotton fabrics have been found by excavators on the sites of the ruined cities of Mohenjo-daro and Harappa in the Indus valley. Although most of the cotton now used is grown in America, India is its early home. Herodotus speaks of a nation on the borders of the Caspian, who painted their garments with a vegetable dye in figures of animals. The Greek physician, Ktesias, resident at the Persian Court in the IVth century, B.C., writes of the Persian flowered cottons with glowing colours. Strabo, three centuries later, who appears to have gained his information from sources dating back to the expedition of Alexander the Great into Asia, mentions the flowered cloths of the Indians, with their beautiful dyes. These Indian and Persian stuffs were, therefore, known many centuries before the method of their manufacture was discovered and practised in the West. For that, Europe had to wait

for the era of the East India Companies. Meanwhile at Manchester and elsewhere woollen, linen and silk fabrics were printed with solid pigments in an oil or other medium. The process was analogous to that of printing the illustrations of a book. When the first dyed cottons of India began to be brought over in the ships of the East India Company they grew rapidly in popular favour. The diarist Evelyn refers to the painted cottons of the East. His contemporary, Pepys, sets down a note in his diary that in 1663 he bought one of them for his wife. "Creed, my wife and I to Cornhill, and after many tryalls bought my wife a chintz, that is a painted Indian calico, for to line her new study, which is very pretty."

Such goods were too pretty indeed, for home manufacturers of draperies saw their trade languishing, and when representations were made to the authorities, heavy duties were followed at the end of the century by restrictions upon their importation. Nevertheless, Queen Anne was observed by Defoe to be wearing calico in 1708. A drastic Act of 1722, prohibiting the use and wear of "printed, painted, stained or dyed calicoes in apparel, household stuff or furniture or otherwise" hit the cotton-printer at home as well as the importer. The way in which the Indians stained their cottons with these lovely dyes was observed and noted down by agents of the companies, so that the cotton printers at home might learn how the work was done. At first England was unable to weave the material, since a cotton thread strong enough for the warps had not then been made. Linen was therefore used for the warp and cotton for the weft. This produced a fabric extensively used for embroideries and the like, but mixed fabrics were not so well suited for dyeing, since each material had its own way of taking the stain. It was not until about the middle of the century that English manufacturers were duly equipped for providing the market at home with fabrics done in the Indian manner. Nearly another century passed before the tables were turned and English cotton-prints began to find a market in the East.

A volume recently published¹ affords a useful general survey of the later development of cotton-printing in England. There is a series of 152 illustrations in chronological order, beginning with the year 1769 and ending with the most recent work. It covers a period during which the industry has grown until more than a million of the population of England derive their livelihood from it, and Lancashire exports approximately a thousand tons of cotton prints daily. Just as iron is of incomparably greater service to humanity than gold, so cotton is easily the chief of the world's textile materials. It is said to clothe three-fourths of its population.

The designs, whether applied by successive printings from flat blocks of carved wood or engraved metal plates, or endlessly produced by passing over an engraved roller, form a valuable commentary upon tastes and fashions as they have changed from year to year. They do more than that; for the cotton print in England, particularly in the form of a handkerchief, was often the medium for comment on popular achievements, discoveries and events of the day. It even

encroached on the province of the broadsheet, giving expression to public opinion on more momentous topics. One of the illustrations in the book mentioned above recalls the agitations for the reform of the franchise. On a scroll at the top is inscribed "a representation of the Manchester reform meeting dispersed by the civil and military power Augt. 16th, 1819." Below is shown the scene in St. Peter's Fields with the speakers on the hustings and the Yeomanry attacking the assembled mob.

Another handkerchief, of 1832, records the passing of the Reform Bill. It has a half-length portrait of Lord John Russell in the middle with a figure of Justice holding a pair of scales over his head in which "the Voice of the People" outweighs the vested interests which had delayed the measure so long.

The opening of Lime Street Railway Station is commemorated by a print of 1830. Views of the Liverpool station are given, with the portico of Euston Station repeated as a border.

A print of about the middle of the century has the Prince of Wales's feathers within a wreath of English flowers, and the Royal Arms in the corner. A skit upon the census of 1881 is printed by lithography. It might equally well have been done on paper, as probably it also was.

Two maps of the year 1832, one of England and the adjacent European coast, and the other of the British Isles, are examples of the travelling map used before the era of railways. Distances are given in English, Scotch and Irish miles, those from port to port in nautical leagues, and the number of posts between the Continental towns is stated.

The use of Chinese motives is shown in a number of illustrations. The vogue of "Chinoiserie" had its beginning as early as the reign of Charles II, while its influence here and there can be traced half-a-century farther back still. A cotton print of about the end of the XVIIIth century represents a blossoming tree, with large exotic birds and butterflies, and baskets of flowers hanging from the branches. Two others of a generation later show Chinese landscapes with figures, buildings and boats. An early Victorian print has Chinese vases and bowls of flowers, and one so recent as 1935 is copied from an old wallpaper at Hurst Park, Horsham, with flowering trees, birds and baskets of fruit. A print of the romantic type, with gardens and grottoes, betrays an amusing alliance with a late phase of neo-Gothic.

Thus the series reflects the changing moods and fancies from time to time in a manner which, perhaps, could only be paralleled by an examination of contemporary pottery or by turning over the pages of some old volumes of "Punch."

There are some freakish designs, of course. One early Victorian print with a pattern of bunches of flowers has leaves and tendrils forming silhouette-profiles of Queen Victoria and the Prince Consort. The author of the book above referred to enquires how these came to be added; he appears to have overlooked the time when we were frequently invited to "find" this

¹ English Chintz. By F. Lewis. Benfleet (Lewis). 1935. £3 3s.

ENGLISH CHINTZ

person or that concealed in such a way—the “ picture puzzle ” in fact, Victorian precursor of the “ cross-word.” Some account is given of the rise of our great cotton-printing firms; Swaisland’s at Crayford, Stead McAlpin’s at Wigton, Livsay Hargreaves’ at Accrington, Robert Peel’s (grandfather of the statesman) at Bury, William Morris’s at Merton, and others. The author has come across some interesting trade-cards. One C. Hooker, calico-printer of Ratcliffe Highway, about the middle of the XVIIIth century, undertakes to print linen in all colours, to clean gowns and window-curtains, and to cure persons suffering from distemper with his electuary at a cost of five shillings.

Doubtless the book will be used, as very well it might be, by students of the design of the past two centuries. A word may be said in respect of the imitations of patchwork. It was quite right to include them in the volume, for they have long been a feature of the cotton print. But a patchwork quilt (beloved of Walter Crane) is one thing; a deceptive imitation quite another.

Two of the plates in the volume are here reproduced by courtesy of the publishers. The first, of about the year 1815, is the Gipsy Fortune-Teller. The other is a “ Chinoiserie ” of *circa* 1830.



No. 19 THE GIPSY FORTUNE-TELLER. Printed on cotton in black from a metal plate, at Crayford, Kent, about the year 1815

LOAN EXHIBITION OF FURNITURE OF THE GOTHIC AND EARLY TUDOR PERIODS

LUTON PUBLIC MUSEUM

BY THOMAS W. BAGSHAWE

IN any exhibition there is always some object that through some cause or another has a fascinating effect on one.

It may not necessarily be on account of its intrinsic value or its real artistic merit. Such an object in the exhibition which has just closed at Luton Museum is the piece of walrus tusk carved to represent the head of a man (Fig. II, No. 100). It was found at Harlington, in Bedfordshire, somewhere in the latter part of the last century, and was until its dispersal in the collection of the late Major Cooper-Cooper, of Toddington Manor. On his death in 1898 this collection, which contained numerous other objects of considerable local interest, suffered the fate of many like it and was dispersed. The carving eventually found its way to Northampton Museum. It stands 3½ in. high. The face is typically flat, the nose having the squashed appearance of a pugilist! An incised line runs from above the right eye to the back of the head, serving almost as a parting for the hair, which is indicated by incised lines at right angles to it, terminating in a zigzag ornament. The ears, which are crescent shaped, have in each two rather unnecessarily prominent holes. At the back of the neck there is a curious incised mark shaped like the blade of an oar. The figure must date at the very least back to the XIIth century. It is a rarity, and may originally have formed the handle for a knife or sword.

The XIVth century carved oak figure of a musician (Fig. I, No. 1) is one of four figures of musicians from the former hammer-beam roof of Little Wilbraham Church, Cambridgeshire, which was replaced about 1850. They were sold in 1889 for £4 the lot, including two other figures. These were used to ornament a sideboard. One can only hope that they did not feel too unkindly their association with a product of so artistic a period!

The figure illustrated has a cithern—a guitar-shaped stringed instrument played with a plectrum held in the right hand. The neck of the cithern has rather similar decoration to that on a stringed instrument played by a figure above a capital in the nave of Hanwell Church, Oxfordshire, dated by Gardner in his "English Mediæval Sculpture" as about 1340. The cassock is well folded, but the delightfully regular linen folds of the surplice are what give character to the figure.

The second figure exhibited is that of a chorister holding open the service book. The remaining two figures of the series preserved in Saffron Walden Museum



Fig. I. OAK FIGURE OF
MUSICIAN. XIVth century
Loaned by Saffron Walden
Museum

consist, firstly, of another chorister with an open book, and, secondly, a musician with a pipe. The figures range in height from 2 ft. 5 in. to 3 ft., and belong to the XIVth century.

A carved oak figure of a Virgin with a basket (Fig. III) with traces of old colour is of early XVth century date and of Northern French provenance. She stands 2 ft. 9½ in. high, and with her well-shaped bodice, link girdle and long tresses ending at her waist in three points is altogether rather a striking figure. The highly formalized treatment of the folds of the robe and ornament is reminiscent of the work of two or three centuries earlier. The basket is emblematical of St. Dorothea of Cappadocia, though no apples and roses are preserved in it.

The Flemish group—The Death of the Virgin (Fig. VI)—is incomplete so far as the number of Apostles is concerned, but this does not detract from its importance. It is of oak, standing 13 in. high. The colouring on the faces and books is not contemporaneous with the early XVth century date of the carving. The group is comparable with one which forms the centre scene in a Flemish altarpiece in the Victoria and Albert Museum, which is said to have come from the Cathedral of St. Bavon at Ghent and is dated as late XVth century. In this

the number of attendant figures is complete.

Of the English alabaster carvings the figure of a saint (Fig. IV) is noteworthy. Its date is probably about 1400, and as its length is 1 ft. 3 in. it is of interesting and rare size, being somewhat larger than the figures used in connexion with the retables. The technique of the carving is of higher order than that of the panels and figures, which were produced at a later period in such quantities. The scroll held a little uneasily in the right hand originally bore a painted inscription. The stones in the right hand seem to indicate that the figure is intended to represent St. Stephen. It has such a placid look about it, and is so smooth that one might almost imagine that, like the description of a thigh bone described in an old guide book as being preserved in St. Albans Cathedral, it "has received a most beautiful polish from the frequent recurrence of the hand in viewing it."

The well-preserved panel or table from a retable (Fig. VII) is a typical product of the XVth-century English carvers in alabaster and shows the rather coarser workmanship of the later tables. The subject is, of course, the "Resurrection" with Christ stepping from



Fig. II. CARVED WALRUS TUSK. XIIth century
Loaned by Northampton Museum



Fig. III. CARVED OAK FIGURE, VIRGIN WITH BASKET. Early XVIth century
Loaned by the Hon. Curator



Fig. IV. ALABASTER FIGURE OF SAINT. XVth century
Loaned by the Hon. Curator



Fig. V. ALABASTER FIGURE, ST. JOHN THE BAPTIST. XVth century
Loaned by Messrs. S. Wolsey, Ltd.



Fig. VII. ALABASTER PANEL, THE RESURRECTION.
XVth century
Loaned by Messrs. Acton Surgey, Ltd.



Fig. VI. FLEMISH GROUP, THE DEATH OF THE
VIRGIN. Early XVth century
Loaned by Mr. H. Evans

LOAN EXHIBITION OF FURNITURE OF THE GOTHIC AND EARLY TUDOR PERIODS

the tomb. His arm is bent and held close to the shoulder, which is a distinguishing feature of the later panels with the same subject. An earlier version of it in Ripon Minster has the arm outstretched. The panel exhibited at Luton measures 1 ft. 4½ in. by 10½ in. Traces of conventional coloured decoration are still visible at the base. Although the subject was intended to have been treated in a reverent manner, there is, nevertheless, something rather grotesque, almost humorous, in the postures and faces of the soldiers.

The small single figure of St. John the Baptist with the Agnus Dei (Fig. V) possesses dignity, though perhaps a little spoiled by the rather large hand. Traces of the original red polychrome and gilt are still visible. The figure is 11½ in. long. It is reminiscent of the end figure in the left wing of the complete retable or altarpiece in the Victoria and Albert Museum (No. A89-1919). The scaly, serpent-like object between the legs is at first sight puzzling, but the explanation is clear enough after examination of the figure in the complete altarpiece. "And the same John had his raiment of camel's hair," we are informed by St. Matthew. The object is, therefore, the camel's head hanging down from the tunic. The figure in the retable shows two of the feet as well.

Objects of archaeological interest turn up in all sorts of unexpected places, and the early XIVth century Corbel (No. 6) carved as the head of a bishop with mitre has a history worth recording. It was found together with parts of a window mullion and other large pieces of Totternhoe stone in the filling between the backs of two fireplaces in two XVIIth-century cottages which were demolished in Leagrave, near Luton, in 1932. It was the roof corbel of a large building, possibly a neighbouring church altered from a XIVth century state with clerestory to the usual present-day condition with XVth century flat roof over a clerestory.

The Limoges Champlévé enamel chässe or reliquary (Fig. VIII) is a good example of XIIIth century work.

The enamelled plaques are fixed to a wooden foundation. It measures 6½ in. long by 7½ in. to the top of the crystal ball terminals and 3½ in. wide. The back is decorated with eighteen four-sided stars. The front has two rows of applied half figures. The right hand end is ornamented with a figure of St. Peter with key and book, the left hand with one of St. Thomas of Canterbury.

The few pieces of needlework and the tapestries exhibited were well chosen and certainly dispelled any feeling that the "Age of Oak" was sombre and depressing. Particularly noticeable was the beautiful specimen of a XVIth-century chasuble (No. 52) of embroidered red velvet, the pillar orphreys very finely embroidered with gold and

silk threads and with circular medallions representing the Virgin and Infant Christ, St. George and the Dragon and four other Saints. Amongst the last is the blind St. Lucia with a palm in her right hand and her left holding the dish on which are her eyes, plucked out so that they might not tempt a pagan youth who complained that they haunted him. The chasuble came from the Cathedral of Tarragona in Spain. A Cape and Hood (No. 53) of fine stamped red velvet, likewise from Spain and of XVth century date, made another noteworthy exhibit. This and the chasuble were both lent by the Spanish Art Gallery, Ltd.

The museum authorities had wisely selected a large panel of tapestry (No. 101) to form a background to the principal pieces of furniture, and it certainly gave the desired effect, imparting a homely and intimate air to the furniture, a condition which is often lacking in museum galleries. The panel chosen was one of Flemish workmanship of about 1535, having for its subject the story of Bel and the Dragon from the Apocrypha. It is actually the only tapestry known with the complete story.

We assume that the needlework valance (No. 104), one of a set of three depicting the story of Lot's wife, was included to give an impression of English needlework of the latter part of the period covered, its date being *circa* 1600. It was lent by Messrs. Frank Partridge and Sons, Ltd. Owing to restricted room it was impossible to show all three panels, each of which measures about 6 ft. in length by 18 in. wide. This was a pity as the three panels are of considerable importance. That selected for exhibition was the last one showing the destruction of Sodom and Gomorrah and the turning of Lot's wife into a pillar of salt. The panels were formerly in the collection of Lady Sackville of Knole Park. To students of early gardening they are particularly interesting, as on each is a view of an Elizabethan garden with latticework and edged flower beds.

An article alone could be written on the lattenware Nuremberg dishes and bowls used as alms dishes and rose-water dishes. Some were formerly in the T. H. Coats Collection and were sent by Messrs. Muirhead, Moffat & Co. and the hon. curator. Others were from the collection of the Rev. Alan H. Gow. Motifs included the usual "Fall of Man," Stags of St. Hubert, St. Catherine, Mask and Vine, "Crown of Thorns," and St. George and the Dragon. It seems a pity that they are not generally more collected. Decorative and early though they are they do not find favour in the houses of to-day when labour-saving is so important, even though they require, on account of the good quality of the metal, but little cleaning.



Fig. VIII. LIMOGES ENAMEL CHASSE.
XIIIth century

Loaned by Antique Art Galleries, Ltd.

THOMAS MANBY: A XVIITH CENTURY LANDSCAPE PAINTER

BY IOLO A. WILLIAMS



CASTLE AND BRIDGE

Pen and Wash

By Thomas Manby

THE discovery of a group of drawings credibly attributed to an English landscape painter of the XVIIth century, none of whose work, with one partial exception, has previously been known, is an event which appears worth recording.

At Messrs. Sotheby's, on June 10th, 1931, Lots 129 to 150 consisted of drawings from the collection of the late Patrick Allan Fraser, of Hospitalfield, Arbroath. Most of these were early English (chiefly topographical) drawings, and included examples of the work of Francis Place, Francis Barlow, and Thomas Johnson, besides some by Wenceslaus Hollar. A number of lots consisted of unattributed drawings, and among these was Lot 149, which contained eleven drawings, described as "Various views in Italy, including two views of the Ponte Lucano, near Tivoli, etc." Of this lot two of the drawings are now in the collection of Mr. L. G. Duke and the remaining nine in my own.

All the eleven appear to be the work of one hand, and to date from the XVIIth century. They are grey wash drawings, sometimes with some pen-work. The subjects are mostly ruined buildings, apparently in Italy, one having figures introduced, but one—a drawing of a tree, with a hill-side in the distance—is pure landscape.

A point that immediately caught my attention in looking at these drawings was that the great majority of them have the word "Manby," followed by one or two numerals, written upon their face in a hand which may be of the early XVIIIth century. Of what the significance of the numerals may be I do not feel certain; but the obvious first suggestion of the inscription

"Manby" was that this was the name of the artist who did the drawings. A search in various books revealed the fact that there was an English landscape painter called Thomas Manby, who seemed to fit the drawings very well, so far as any details of his career have survived, though none of his work is (according to Colonel Grant) known, and there is therefore nothing available for comparison.

Information about Manby is very scanty. Neither Pepys nor Evelyn mentions him, and the first reference I have found is that in "An Essay towards an English School," which is appended to "The Art of Painting," translated from R. de Piles, London, octavo, 1706. Here, on p. 449, occurs the following short biography:

"Mr. Thomas Manby, Was a good English Landskip-Painter, who had been several times in Italy, and consequently painted much after the Italian manner. He was famous for bringing over a good Collection of Pictures, which were sold at the Banqueting-House about the latter end of King Charles II^d's Reign. He dy'd in London about 14 or 15 Years ago."

The next references to Manby that I have are those in Walpole's "Anecdotes of Painting." Here there is this short notice:

"Thomas Manby, an English landscape-painter, who had studied in Italy, from whence he brought a collection of pictures that were sold in the banquetting-house. He lived ten years after the preceding" [*i.e.*, John Loten, "died in London about 1680"].

This adds nothing to our knowledge, but some new facts are given incidentally in Walpole's account of Mrs. Mary Beale, or rather in the quotations which he prints from the diaries and pocket-books of her husband,

THOMAS MANBY: A XVIIITH CENTURY LANDSCAPE PAINTER

Charles Beale. In these the following four references to Manby occur :

"Mr. Fuller the painter died 17 July, 1672, as Mr. Manby told me."

"1676-7. Feb. 16. I gave Mr. Manby two ounces of very good lake of my making, and one ounce and half of pink, in consideration of the landskip he did in the Countess of Clare's picture."

"1676. Sep. Lent to Mr. Manby a little book 'Il Partito di Donni' (sic. orig.) about painting."

"1681. April. Lent Mr. Tho. Manby my Leonardo da Vinci, which I had from Mr. Flatman."

From these extracts we learn that, whatever may have been the dates of Manby's various trips to Italy, he was in England in the years 1672, 1676, 1677 and 1681—and, what is more interesting, that he painted a landscape background in a portrait of the Countess of Clare, presumably by Mrs. Beale. There were two Countesses of Clare living in 1676-7, Elizabeth (died 1686), widow of John Holles, 2nd Earl of Clare (1595-1666), and her daughter-in-law, Grace, wife of Gilbert Holles, 3rd Earl of Clare (1633-1689). Mr. H. M. Hake kindly informs me that there are portraits of both these ladies at Welbeck Abbey (see C. Fairfax Murray, "Catalogue of the Pictures . . . at Welbeck," quarto, 1894, numbers 318 and 506). To this Mr. C. K. Adams adds that in R. W. Goulding's manuscript catalogue of the Welbeck pictures the portrait of the wife of the 3rd Earl of Clare (number 506) is described as "Copy by Mary Beale, 1676, after Lely. The landscape-background by Thomas Manby." Goulding further says of the background that it has a "Sunset sky on the left." Mr. C. H. Collins Baker, in his "Lely and the Stuart Portrait Painters," accepts the identification of this portrait as the Beale-Manby picture.

The statement that it is a copy after Lely is based on Horace Walpole's information (drawn *via* Vertue from one of Charles Beale's notebooks) that Mrs. Beale, in 1676, copied a portrait of Lady Clare by Lely. I have not seen the Welbeck picture, and do not know whether Manby's background was of his own designing or whether it was copied from that in the original picture by Lely.

The only other reference to Manby known to me besides accounts in the "Dictionary of National

Biography," and other works (which add nothing new) is in the Walpole Society's eleventh volume, at pp. 35-6, in the course of Mrs. Rachael Poole's article on "Edward Pierce, the Sculptor." Mrs. Poole tells us that Pierce and Manby were in partnership as dealers, and that Manby, who was of the parish of St. Martin-in-the-Fields, died in November, 1695, and left a widow and heirs. Mrs. Poole quotes, moreover, an announcement (noticed by Mrs. Esdaile) from *The London Gazette*, Jan 30th-Feb. 3rd, 1695-6, No. 3154 :

"On Tuesday, the 4th inst. will be sold by auction at 4 afternoon Mr. Pierce, Carver, and Mr. Manby, Painter, their curious collection of Books, Drawings, Prints, models, and Plaster Figures; at Mr. John Cocks, the Golden Triangle in Long Acre, and continued daily till sold."

One may take it as certain that Manby died in 1695, and not earlier, as one would infer from the account in the "Essay Towards an English School"; but possibly there may have been two sales of his property, that at the Banqueting-house and that held by Mr. Cocks in Long Acre, so that the evidence is not here necessarily contradictory.

This is all that I have been able to discover about Manby, though possibly more facts will be generally available when the Walpole Society has finished printing and indexing the Vertue manuscripts. It is perhaps worth while to make two or three final observations. In the first place, only one of the drawings bears any written indication

of its subject, and that one is inscribed on the back "Ruens of Adrian's Villa," in what may possibly be the artist's hand. In the next place there is an interesting similarity in style between those of the Manby drawings which have no pen-work in them and a certain type of drawing by Francis Place. And, finally, I feel that I ought to draw attention to the possibility that the "Manby" written on them does not mean that he made these drawings, but that he once owned them, or that they were bought from him. This, however, appears highly improbable, and, unless there is definite proof to the contrary, it is not easy to resist the conclusion that this group of eleven drawings is, in fact, the work of Thomas Manby, who can now take his place among the earliest known landscape artists of English birth.



LANDSCAPE WITH TREE

By Thomas Manby

Pen and Wash

NOTES FROM PARIS

EXHIBITION OF "INSTRUMENTS AND TOOLS OF NAVIGATORS, ASTRONOMERS AND PHYSICIANS" AND SHOWS OF MODERN PAINTINGS

BY ALEXANDER WATT

THERE is an unusually interesting exhibition now on view at the Musée des Arts Decoratifs. The exhibitions held at this museum never fail to interest, for they are always unique in subject and most diligently organised. Typical of such detailed care of organization this exhibition represents a remarkably complete collection of "Instruments and Tools of Navigators, Astronomers and Physicians, from the XVIth to the XIXth century." There are not two alike among this most instructive ensemble of 1,200 instruments and tools; and where it has been impossible to find—among the many unknown collections in France—a particular example of one of these instruments there is, at least, an engraving or drawing describing it. These apparatus, for the greater part, are no longer in use to-day; at least, not in the form here presented. The principle of Newton's sextant, however, has little changed, and his telescope is still in use in the observatories in an enlarged form. Each set of instruments has been classed in an intelligible manner, and its usage clearly defined. M. le Commandant Vivielle, who for a number of years has devoted himself to a study of the origin and history of sun-dials and clocks, and instruments for navigation and optics, has composed a most comprehensive guide to the exhibition.

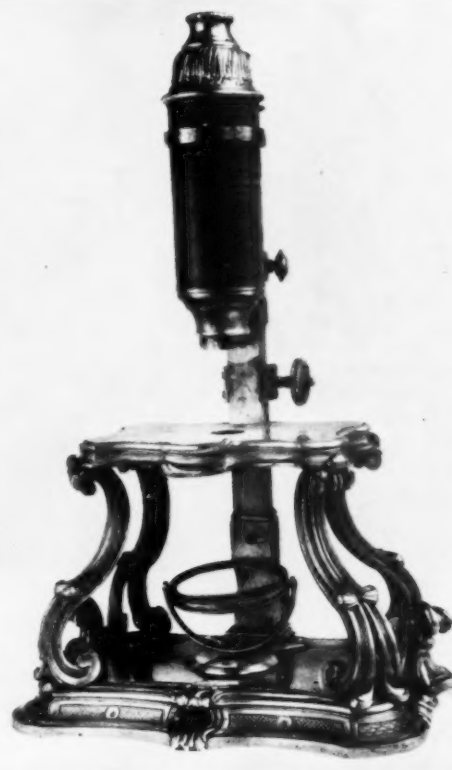
The exhibition begins with a collection of armillary spheres and globes of the heavenly and terrestrial bodies. These date from the year 1568. A very fine portrait of Nicolas Kratzer (Munich, 1487-1550), by Hans Holbein the Younger, hangs at the entrance to this room. Kratzer was astronomer to Henry VIII. There are all manner of sun-dials in the next section of the exhibition. Anaximandre de Milet (610-547 B.C.) is generally credited with the invention of the sun-dial. The first of these 196 exhibits in chronological order is signed Christophorus Schissler and dated 1556.

The most attractive, however, are the portable sun-dials, which, until the late XIXth century, served to regulate the clocks which were far from accurate in giving the hour. These vary in all shapes and sizes. The majority are in gilded bronze and beautifully engraved; such as the elaborate little astronomical box, comprizing sun-dial, astrolabe and quadrant, lent by M. le Vicomte de Noailles. The finest of these portable sun-dials, of which the above-mentioned is an exceptional example, were made in Germany during the XVIth and XVIIth centuries.

Astrolabes, quadrants and hour-glasses figure next. Hipparchus (150 B.C.) was the inventor of the astronomer's astrolabe—to which he applied the stereographic projection already known in the time of Archimedes (287-212 B.C.). The most interesting of these instruments has been lent by the Strasbourg Observatory: it was constructed in Morocco, in 1208. The first evidence

of an hour-glass having been used in France is mentioned in an inventory of the Crown, in 1380, on the death of Charles V: it was then known as an *orloge de mer*. The earliest one on exhibition at the Musée des Arts Decoratifs comes from Florence and dates from the XVIth century. It takes the form of six phials mounted on a rectangular and engraved base. Here are all kinds of hour-glasses, of all sizes and for all periods of time ranging from two minutes to six hours.

In the adjoining room we find collections of octants (invented by Newton, in 1699), astronomical instruments, spy-glasses and telescopes. It was an Englishman named Gregory who, in 1663, first described, in the *Optica Promota*, a telescope capable of being constructed and put to useful account. There are several of these Gregory telescopes on view, the finest having been lent



XVIIIth CENTURY MICROSCOPE in enchased gilded bronze with tube in green shark-skin
From the collection of M. Georges Bernard

NOTES FROM PARIS

by M. M. G. Prin. The Paris Observatory has lent a most complicated uranographic machine (dated 1830, and invented, constructed and signed by Vully de Candole) which works in such a manner as to demonstrate the movements of most of the heavenly systems. Among the many topographic, geodesic and artillery instruments, which are also being shown here, a small apparatus, of the early XVIIth century, for determining the explosive force of powder, is especially to be admired for its finely engraved work in bronze.

In Room 4 there are fifty-one compasses, rulers and instruments for the architectural draughtsman; sixty-one scales, weights and instruments for diverse measurement; and a complete set of fifty-three microscopes of the XVIIth and XVIIIth centuries. The most interesting of these is a precious XVIIIth-century microscope in chased gilded bronze with tube in green shark-skin. The Lycée de Nancy has lent a very involved and ornate microscope said to have belonged to King Stanislas. The scales date from the Roman period and vary from tiny pairs of scales in silver for weighing precious stones to huge copper scales, which were used in the Flemish mills during the XVIIIth century. Two gilded copper rules, stamped with royal crowns and marked at intervals with yearly dates, are other measures of interest. It is thought that these were used to measure the stature of Louis de France Dauphin (born on September 4th, 1729) and Louis-Joseph-Xavier, duc de Bourgogne (born on September 1st, 1751), when in their infancy.

The instruments and apparatus used in medicine, surgery, pharmacy and dentistry during the XVIth, XVIIth and XVIIIth centuries are remarkable for both finesse of ornamentation and crudity of appearance. On viewing these eighty-six instruments one realizes how the unfortunate individuals of that period must have suffered at the hands of the surgeons employing such barbarous implements. Many of these probes, lancets, speculums, scarificators, lithotomes and forceps are cumbersome objects in iron. And the exhibition of heavy, cold, steel instruments for bleeding and for holding open the mouth during dental operation, and ugly-looking saws and tweezers used in surgical operation constrain us to appreciate the progress made in modern surgical appliances. However, one or two of these are to be admired, no matter how clumsy they may be, for their exquisite workmanship. Such are the XVIIth-century lancets in silver, with handles in tortoise-shell; XVIth-century gilded and en chased surgical pincers; an XVIIIth-century apothecary syringe in ivory; a case of instruments for trepanning, in steel and gilded bronze, of which one or two pieces are signed; and a collection of dental tools in steel, with handles in mother-of-pearl and gold incrustations.

The tool section has been dealt with equal thoroughness, thanks to the generosity of M. M. G. Moisset, M. A. M. E. Frank, and others, in lending so many rare objects to the exhibition. Indeed, it takes several hours to examine these 382 implements used in the XVIth, XVIIth and XVIIIth centuries by the armourers, laundresses, butchers, harness-makers, carpenters, joiners, hairdressers, shoemakers, cooks, pastrycooks, watchmakers, printers, gardeners, horticulturists, foresters, vine-growers, lute-makers, tuners, goldsmiths, silver-smiths, coppersmiths, skin-dressers, bookbinders, locksmiths and mechanics.



PORTABLE ASTRONOMICAL BOX, gilded bronze.
Signed: Johan Melchi. Volkmero, Germany, 1634
From the collection of M. le Vicomte de Noailles

A remarkable collection of forty-eight automatons concludes this unique exhibition. Automatons, worked hydraulically, have existed since the very early times. With the invention of the clock and cogwheel machinery, in the XIIIth century, however, many new forms of automatons were produced. One of the most curious automatons of the XIVth century is the singing cock of the first astronomical clock of Strasbourg, constructed, in 1354, by an unknown artist. Then came the clock strikers mounted on steeples and belfries, and the table clocks of the XVIth and XVIIth centuries, constructed mostly in Germany. In the XVIIIth century the celebrated Vaucanson (1709-1782) of Grenoble carried to perfection the art of automatons. He even succeeded in constructing a duck which ate from the hand and digested its food! Towards the end of the XVIIIth century the Geneva clockmakers popularized this art and made a great number of remarkably ingenious automatons of every conceivable subject and scene. An extraordinary framed, mechanical picture with clock and calendar, constructed by Desmarest at Versailles, in 1739, and painted by Spayement, is typical of such fantasy of conception. Like any ordinary picture this hangs on the wall of one of the rooms in the Musée des Arts Decoratifs exhibition, over showcases containing valuable jewelled automatons.

The most curious of these are an XVIIIth-century English watch in gold, with tiny automatons of religious subject; a very small filigreed and enamelled cage in gold, ornamented with pearls and containing a minute singing bird, made in Geneva at the beginning of the XIXth century; a small double-barrelled pistol in enamelled gold, studded with diamonds and pearls, and containing a singing bird; a pocket-knife (also of the early XIXth century) with two blades, in enamelled gold, and containing a musical box and a watch; and a very

intricate and elaborately worked automaton, constructed by Robert Houdin, in 1844, called "The music lesson."

The organisers of this remarkable exhibition at the Musée des Arts Decoratifs are truly to be congratulated for its exceptionally detailed presentation.

There are so many important and varied exhibitions to be seen in Paris at the moment that I am at a loss as to which call for mention in these few remaining lines. However, I shall attempt a short review of as many as possible, in order of general significance.

Pablo Picasso, the greatest contemporary figure in the world of art, is at present exciting considerable curiosity and much enthusiasm in three different Paris exhibitions. He is, of course, the centre of attraction in the imposing exhibition of Contemporary Spanish Art, at the Musée du Jeu de Paume. "Le marchand de gui" a famous drawing of the blue period, from the Max Pellequer Collection; and the "Arlequin," from the Baron Gourgaud Collection, are the finest of the eleven works shown here. The latter is a superb example of Picasso's more academic style of painting. It is an unfinished canvas, only the left shoulder and head (wonderfully modelled) having been painted in.

Other notable exhibits at the Musée du Jeu de Paume are the large compositions of Ignacio Zuloaga and José Solana (a little known but very talented contemporary Spanish painter); the paintings of José Palmeiro, Pedro Pruna, Gregorio Prieto and Juan Gris; the work of the Surrealists Salvador Dali, Juan Miró, José Bernal and Gonzales de la Serna; and the sculpture of Pablo Gargallo and Julio Gonzalez.

In addition to the eleven works shown at this exhibition of Contemporary Spanish Art, Picasso is glorified in an impressive one-man show at Paul Rosenberg's Gallery. This remarkable collection of twenty-one paintings and seven gouache drawings—products of the years 1931-1934—unquestionably attests the right that Picasso holds as leader of modern expression in painting to-day. In a sense, this may likewise be said of the collection of drawings showing

at the Galerie Renou et Colle. There are one or two delightfully simple still-life drawings in this exhibition, which at once evince his power of draughtsmanship. The majority of these drawings, however, are Surrealiste conceptions of bull fights and Minotaurs.

An exhibition of twelve oil paintings and twelve pastels, by Beatrice How, was recently held at the Galerie Billiet. It met with deserving success. Although of English nationality, Beatrice How (she died in 1932) spent most of her life in Paris. She went there in 1893, studied at the Académie Delecluse, and became acquainted with Albert Besnard, Lucien Simon and Rodin.

She exhibited regularly at the salons and in exhibitions in Britain. The Musée du Luxembourg possesses five paintings and one or two of her pastels. Her work is also to be found in the Petit Palais, the museums of Lyon, Dijon, Philadelphia, Indianapolis, Los Angeles, and the Victoria and Albert Museum and Tate Gallery in London. Beatrice How is to be ranked with the foremost Impressionist painters of Great Britain. She has aptly been described as the English Mary Cassatt. The outstanding quality of her subtle work is the sensitive delicacy with which she drew (in pastel) her nude figures and intimate studies of children.

The second exhibition of "Le Temps Présent" opened last month at the Galerie de "Beaux-Arts." Several names of repute, which figured in the catalogue of last year's exhibition, have this time been replaced by those of lesser known and younger artists. As explained in the foreword, the Temps Présent desires to "défendre l'audace, le courage et l'invention." This, in truth, exemplifies the nature of the works exhibited. Thus, the paintings of Alix, Asselin, Braque, Dufy, Dali, Gromaire, Kisling, Lhote, Malançon, Masson, Oudot, Picasso, Prax, Tanguy and Ernst; and the sculpture of Giacometti and Zadkine are estimable for their *esprit* of invention. Muriel and Bassett are to be congratulated as the only British artists in Paris who have been invited to exhibit with this important group of artists. Their contributions certify the cause.



"THE MUSIC LESSON." Automaton constructed by Robert Houdin in 1844

From the collection of M. E. Gélis

BOOK REVIEWS



DICKENS CHARACTERS

(see page 293).

BACKGROUND TO CHINESE ART. By HUGH GORDON PORTEUS. (Faber & Faber.) 2s.

This is an entertaining and provocative little book which will appeal strongly to those who delight to find themselves, if only for an hour, in the company of a speculative thinker.

With many ingenious expressions at his command, Mr. Porteus traces the growth of our appreciation of Chinese art from what he calls Chinese "Albert Memorialism" to the deeper and clearer waters in which we now contrive to paddle. He is quite convinced that we are at last fairly well equipped for the navigation of the stream itself. The circumstance which encourages him to believe this is a growing affinity between Chinese artistic forms of expression and our own. Without that he would have hesitated to prophesy, notwithstanding the fruitful efforts of translators like Waley, collectors like Eumorfopoulos and of the art magazine editors and the dealers.

The author's approach to his subject is not the historical one. His attempt is to explain Chinese art, as he would explain any other, through psychology. To him the character and quality of any art is explicable only through an understanding of the environment which gave a chance for it to grow into being through thought.

Many readers will be hard put to it, however, to discover the affinity between the Occidental and the Oriental background, but to Mr. Porteus the fact that some modern European art is in the Chinese spirit is sufficiently convincing. And still more readers will hesitate to accept the notion (whatever Oscar Wilde may have believed) that it was not the Aztec artist who imitated the birds and snakes, but that it was the latter who imitated the former.

Our author is on far firmer ground when he repeats, with exquisite variations of his own, the thrice-told tale of the relationship between Chinese calligraphy and painting. His chronological account of the puzzle (for so it remains) is perfect if his bibliography is less so. The "Background to Chinese Art" is, whatever its faults, informative, imaginative and vastly entertaining.

R. R. T.

HH

THE FORTALICES AND EARLY MANSIONS OF SOUTHERN SCOTLAND, 1400 to 1650. By NIGEL G. TRANTER. (The Moray Press.) 10s. 6d.

This concise and interesting volume deals with the semi-fortified houses of that part of Scotland which lies south of the rivers Forth and Clyde. The author has confined his attention to those which retain in fair measure their original architectural features, although they may have been considerably altered internally. At the end of the XIVth century the power of the greater barons was declining and the smaller landowners began to erect modest castles sufficient in strength to withstand the assaults of a quarrelsome neighbour, or stray band of marauders. These houses have a romantic atmosphere, for they belong to a period when law and order were not constantly preserved, and the wise man made his own arrangements for the protection of himself and his property.

The earlier towers were usually oblong in plan and four or five storeys high. The chief entrance was often on the first floor, and was reached by means of a wooden staircase which could be removed in case of danger. The buildings were strong in relation to the weapons of the time, and their walls averaged eight feet or thereabouts in thickness. Stairs were either in the walls or in turrets set in the angles. Later a short wing was included to contain the main staircase and additional rooms, and then a second wing was built at the other end, and the two were joined by a wall, forming a courtyard. In a number of houses a straight main staircase gave access to the first floor from which turrets carried by corbels contained the stairs to the higher floors.

It is only possible to mention two or three of the many fortalices which Mr. Tranter describes. One of considerable interest is Bemersyde, the home of the Haig family. It dates from the XVIth century. Complangan Castle is a well-preserved example, dating from the XVth century. Its walls are from 11 ft. to 13 ft. in thickness and contain numerous mural chambers. Every house is illustrated from drawings by the author, and all save two he has personally visited. The book should appeal both to the general reader and to the student.

J. G. N.

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AMBROISE VOLLARD: RECOLLECTIONS OF A PICTURE DEALER. Translated from the original French manuscript by VIOLET M. MACDONALD, and now first published in any language. With thirty-two Plates in collotype. (Constable, London.) 18s. net

Everybody who knows something of what is called "modern" art knows something of Vollard, the French picture dealer, who is—at the moment—a world-wide celebrity. How long that moment will last is another matter. Manet, the senior of Monsieur Vollard's particular group of "moderns," died more than fifty years ago; Matisse is a man in the sixties, and Picasso has been the leader of the "post impressionists" for something like thirty years. In the circumstances one may perhaps be forgiven if one is beginning to get a little tired of such names as Manet, Cézanne, Gauguin, van Gogh, Renoir, Degas, Picasso, the "Douanier" Rousseau and the rest. The frequent occurrence of their pictures in London galleries and of their names in books and magazines, not to mention conversation, is in effect rather like the constant mention of Burns and Scott by Caledonians who have not yet overcome their astonishment at the appearance among them of two stars of such magnitude.

This confession of boredom with all discussions or mention of impressionism, and particularly of post-impressionism, seems rather unkind to the author of these recollections. His book is full of amusing anecdotes, incidents and comment. Monsieur Vollard tells us not only about himself and "his" artists, but also about "his" collectors, colleagues, competitors and compatriots.

Here are just one or two examples of his writing:

"One of Besnard's qualities was frankness—a frankness that did not spare his best friends. One day when Frantz Jourdain was attitudinizing before Rodin's "Baiser," praising the happy conception, the magnificent *patina* and so forth, Besnard, who was standing beside me, said:

"And you, Vollard, what do you think of it?"

"Oh . . . very good, of course . . ."

"But surely you can see it's merely two models posing? Those lovers never slept together and haven't the slightest wish to!"

This little anecdote seems characteristic of all the persons and the object involved in it; one is only surprised to find Besnard's criticism so relevant.

Here is another story told of Manet by Monet with reference to Renoir: "Manet wanted one day to paint my wife and children. Renoir was there. He took a canvas, too, and began painting the same subject. By and by Manet drew me into a corner and whispered, 'You're on very good terms with Renoir and take an interest in his future. Do advise him to give up painting! You can see for yourself that it's not at all his job;' and yet there are people who would maintain that artists are the only legitimate critics of art!

One might go on quoting from page after page. It is all highly entertaining, but perhaps the most significant aspect of the book is to be found in the remarks our author lets fall by the way. They prove him to be Gallic to the core, and although the translator has done her best to render the spirit of the original, it is perfectly clear that the text is essentially un-English, and that only a

Frenchman could have written it originally. Monsieur Vollard, when he gets away from his artists, does not spare his compatriots in respect of their foibles and absurdities in peace or war time. Moreover, even in respect of art he destroys the legend so diligently fostered abroad, the legend of the exceptional French intellect. He says: "It is a fact that any new thing, born of the French genius, meets with indifference, not to say hostility at home." In other words: *tout comme chez nous*. Vollard's remark is the more amusing as it is contrasted with the "foreign," particularly the German attitude, towards modern art—of course before the advent of Hitlerism. Now this French art and its offspring is proscribed in Germany and condemned to the *oubliettes* of museum cellars.

Is this a sign of the times? Are the days of French hegemony in art passing? It seems so. It has apparently not been thought worth while to publish M. Vollard's Recollection in France or in French—so far. Yet they are definitely of historical value. H. F.

HAMPTON COURT. By EDWARD YATES. (London: Duckworth.) 3s. 6d.

The new volume of Messrs. Duckworth's Historic Buildings Series deals with the palace of Hampton Court, which was built originally by Wolsey on the site of an ancient manor house belonging to the Knights Hospitallers. Considerable alterations and additions were made by Henry VIII, and in the reign of William and Mary Sir Christopher Wren was commissioned to reconstruct the whole palace. Admirable though Wren's buildings are, it was fortunate that, on the death of King William, the plan of reconstruction was abandoned. A good deal of the Tudor palace has been preserved, including some of Wolsey's private rooms and the wonderful kitchens and offices. During the last few years the kitchens and underground cellars, which are a unique survival from Tudor times, have been cleared and made accessible to the public. Over 150 tons of bricks and rubbish had to be removed from the "Kynges Newe Wyne Sellar," which was constructed for Henry VIII in 1535. Enough of the historical background is given to interest visitors in the palace and gardens, and there are plans and fine illustrations from the author's own photographs. C. K. J.

CONFESSIONS OF A DEALER. By THOMAS ROHAN. With seven illustrations. Fourth edition. (London: Halcyon Book Co. Ltd.) 5s. net.

Thomas Rohan's "Confessions of a Dealer," first published in 1924, has just been issued in its fourth edition. Mr. Rohan—the original of H. A. Vachell's "Quinney"—is a dealer who can write in this strain: "The moment my little business became Rudd Limited, the soul of the thing went out of it. Commercialism entered . . . and a sickening sense of business, business, business." So eventually he threw up "Rudd Limited" and eventually started as Rohan again. It will be seen that the author of this book is an unusual type to whom the lasting success of his literary work must be a source of gratification. Those of our readers who have not yet read these "confessions" are recommended to avail themselves of this opportunity. E. A.



THE CRUCIFIXION; AN ILLUMINATION FROM THE EVESHAM
PSALTER.

In possession of the Earl of Dalhousie.

[See page 287]

BOOK REVIEWS

THE HOUSE: A MACHINE FOR LIVING IN.
By ANTHONY BERTRAM. (A. & C. Black, Ltd.) 5s. net.

Those who still resent the sudden irruption in the centre of a loved and lovely landscape of a 1935 model home, built of reinforced concrete on a steel frame, with its flat roof and gleaming expanses of vitreous glass, must read this slim volume. The author, who is a well-known extension lecturer on his subject at Oxford and Cambridge, in a masterpiece of compression traces the evolution of the habitation of man from the circular hut made of wooden stakes and overlapping sods of our earliest-known English ancestors to such an efficient contrivance devised for health, comfort and convenience as the home of Eric Mendelssohn at Spandau, Berlin (1930), where the pressure of a button banishes double glass walls and converts living rooms into an open loggia.

Mr. Bertam convincingly demonstrates that the latest development of a house is indisputably as much an improvement on its predecessors as the White Star-Cunarder "Queen Mary" will be on the ships of the past. The Roman villa was, however, in many respects an advance on any house that succeeded it before the XXth century. The fascinating story is enlivened by an account of the development of those essential ingredients of a home—the kitchen, the furniture, the fire, doors and windows. An audacious teacher seeking a realistic history of this strange human family in all its heroic endurance and littlenesses, not even excepting snobbery, will be satisfied with this "summary of the art and science of home-making considered functionally." The illustrations, by A. G. Wise, A.R.I.B.A., are an amusingly effective accentuation of the text. R. B.

A BACKGROUND TO CHINESE PAINTING. By SOAME JENYNS. With a Preface for collectors by W. W. WINKWORTH. (Sidgwick & Jackson.) 10s. 6d.

Some of us can manage to approach a new subject like Chinese painting by the short cut of general esthetic. Proceeding from the paintings, they can gain an immediate insight into the minds of the artists and into the culture which produced them. For such people the only pressing questions will be which paintings are to be accepted as of real antiquity and what was the true style of such and such a painter. For all their quick passage to the centre of the subject, they will soon find themselves involved in the most difficult and discouraging work of discrimination.

Others, on the contrary, find that their appreciation of a new art can only come with some understanding of the subjects portrayed and of the sort of influences under which the artist was working, who the work was done for, and what was the relation to him of the painter. Though the greatest masterpieces of all countries seem to have a quality which gives them universal currency, it is undoubtedly true that the main mass of men's work can only be appreciated through an understanding of background. It is for this reason that Mr. Jenyns's book should find a large and ready public, for he does not disappoint the expectation raised by his title-page. It is the subject which is always foremost in his account of the influence of religion or the treatment of landscape and the human figure. Consequently, the book is full

of information—explanations of the symbolism of animals natural and supernatural, of the nature of the artist's materials and of his attraction to them. It is illuminating that the favourite scenery that the Chinese painter prefers to paint is only to be found in three rather remote provinces, Shansi, Northern Chekiang and Southern Anhwei. That such surroundings were sought by the deep thinkers of China is another side of the same question rather than an explanation of it. Mr. Jenyns seems to give a better key to the relation of the Chinese with the natural world, which is fundamental to an understanding of all Chinese art, when he writes, "Whereas the Greeks personified nature in a thousand legends, the Chinese naturalized women."

But Mr. Jenyns naturally does not find so much to say of landscape painting as of the portrait, religious painting, and most happily of bird and flower painting. He is rightly amazed at the inaccuracy and carelessness of the identification of many of the birds and plants represented in Chinese paintings. In fact he goes far to correct any impression of monotony in his subject and to show both in his text and excellent illustrations the wide range of Chinese painting, both in subject and style. If one must suggest a criticism of this useful book it is that it is addressed rather much to the collector, for whom Mr. Winkworth's irrefutably exact account of present connoisseurship in Chinese painting is expressly written. It would surely only be a collector who could pass most naturally from XVIIIth century European to XVIIIth century Chinese painting! B. G.

BOOKS RECEIVED

A CATALOGUE OF GERMAN PAINTINGS OF THE MIDDLE AGES AND RENAISSANCE IN AMERICAN COLLECTIONS. By CHARLES L. KUHN. With an introduction to German Painting by ARTHUR BURKHARD. (Harvard University Press and Oxford University Press.) 31s. 6d. (Review to follow.)

EXCAVATIONS AT THERMI IN LESBOS. By WINIFRED LAMB, M.A., F.S.A. (Cambridge University Press.) 52s. 6d. (Review to follow.)

MUSEUM AND ART GALLERY BULLETINS

BULLETIN OF THE FOGG ART MUSEUM, HARVARD UNIVERSITY. March, 1936. With special articles on "The Visitation by El Greco," "A Graeco-Buddhist Relief," "The Dunster Porringer," "Two Tomb Reliefs of the Old Kingdom," "Restoration of Corroded Bronzes."

CINCINNATI ART MUSEUM. April, 1936. Memorial Exhibition of Paintings by Dixie Selden.

BULLETIN OF THE DETROIT INSTITUTE OF ARTS OF THE CITY OF DETROIT. No. 6. March. With special articles on "A Fragment of Hellenistic Wool Tapestry," "Early American Landscape Painting," "Adriaen van Ostade's 'Portrait of a Girl'" and "Two Etchings by Winslow Homer."

BULLETIN OF THE ART INSTITUTE OF CHICAGO. March, 1936. With special articles on "An Exhibition of Modes and Manners," and "Pottery from Persia."

BULLETIN OF THE RUSSELL-COTES ART GALLERY AND MUSEUM, BOURNEMOUTH. March, 1936. With articles on "Isabel Codrington," and "Exhibition of Living Artists, Berenger Bengier."



PORTRAIT OF THE INFANTA MARIA ISABEL

By GOYA

(see page opposite)

A MASTERPIECE OF ENGLISH ILLUMINATION

BY TANCRED BORENIUS

THE discovery of the "Evesham Psalter," which is to be sold at Messrs. Sotheby's on May 19th, proves once again what unsuspected artistic riches private ownership in England still holds in store; for this remarkable manuscript of the middle of the XIIIth century, now in the possession of the Earl of Dalhousie, has so far entirely eluded the notice of those who, in such large numbers and so authoritatively, have written on English mediæval illumination. Moreover, this manuscript very probably introduces to art history, in a concrete fashion, an atelier of illumination, of which no surviving works had hitherto been identified, namely, the atelier of the great Benedictine Abbey of Evesham in Worcestershire.

That this manuscript was executed for the Abbey of Evesham is proved beyond any possibility of doubt by the Kalendar, which in this volume, in accordance with custom, precedes the actual Psalter, and in which, under November 13th, we find an entry recording the anniversary of the dedication of the church of Evesham. That the Abbey of Evesham was a flourishing centre of the arts is abundantly clear from existing written sources; the present manuscript now comes, with almost entire likelihood, to lend the vivid illustration of its miniatures to the matter-of-fact statements of the records.

The accompanying colour plate reproduces the most notable illumination contained in the volume. It will be seen that its subject is the Crucifixion, rendered with the wealth of symbolical accessories which were usual at the time. In the centre is the figure of Christ, nailed to the cross, which is fashioned out of two green tree-trunks, with the lopped-off branches still clearly showing, the idea being to suggest the "Tree of Life." Above, two angels are seen holding in their hands representations of the Sun and the Moon, symbolizing the grief of the

Universe. On either side of the cross stand the Virgin and St. John the Evangelist, typifying the sorrow of Christ's contemporaries on earth; while actuality comes in with the kneeling figure, below, of one of the Abbots of Evesham.

Our reproduction of the excellently preserved illumination will at once show the artist's extraordinary gift of sensitive, incisive drawing, and of vivid dramatic expression; and though the composition naturally is on the modest scale necessitated by the size of the volume, yet we are here clearly faced with an artist who is capable of achieving a truly monumental effect in his design. Indeed, though parallels of style to what we see here are certainly not wanting in more or less contemporary manuscripts—and I would particularly instance the "Crucifixion" occurring in the Amesbury Psalter now at All Souls' College, Oxford¹—perhaps the most striking analogy to the illumination is offered by one of the wall paintings in the chapel of the Holy Sepulchre in the Cathedral at Winchester, generally held to date from about 1225: here the head of St. John in the scene of the Descent from the Cross is almost startlingly like the head of the same saint in our illumination². A parallelism of this nature is particularly valuable, since it shows how great a reliance may be placed upon English mediæval illumination for conveying to us something of the character of those paintings on a monumental scale which, alas! have vanished in such large numbers; and altogether, for the study and appreciation of the "English Primitives," a masterpiece of early Gothic art like the present constitutes a particularly welcome rediscovery.

¹ Reproduced in O. Elfrida Saunders, *English Illumination* (Florence, 1928) vol. ii. pl. 66.

² Reproduced in Borenius and Tristram, *English Medieval Painting* (Florence, 1927) pl. 10.

A PORTRAIT OF THE INFANTA MARIA ISABEL BY GOYA

BY AUGUST L. MAYER

THE famous large canvas representing King Charles IV of Spain with his family in the Prado, painted by Goya in 1800, is a climax in the painter's production, and really symbolic for this first year of a new century or the end of its precursor. It is full of new pictorial ideas and new technical elements, but still we notice something of the atmosphere of the former age. In the first years of the new century Goya made definite and decisive progress towards that very new pictorial style, which was followed afterwards by Daumier and Manet and other modern masters. Its character consists pre-eminently in the very impressive use of black tones.

The picture which we reproduce to-day (on canvas 0.61 m. by 0.47 m.) belongs in respect of its subject as well as its artistic treatment to the circle of the "family group" mentioned above. It was bought thirty years ago by a Paris collector, and came recently into the possession of Messrs. Wildenstein. This charming

young girl with a big "coiffe" is in my opinion no other than the Infanta Maria Isabel. The similarity with the known portraits—that in the mentioned family portraits and the bust portraits connected therewith—seems to me rather striking. Evidently the Infanta is about two years older. That would correspond to the very date which is possible for the portrait; because Maria Isabel, born July 6th, 1789, was married on her thirteenth birthday, 1802, "par procuration" to Francesco I, King of the Two Sicilies and in person exactly three months later. This Princess, who inherited the vivid temper from her mother Queen Maria Luisa, seems already a young lady of eleven years in the portraits of 1800. We may mention that she became a widow in 1830, was again married, in 1839 to Count Balso, a Sicilian colonel, and died in 1848.

As we have already said, the technique of this most attractive picture is still very similar to that of the paintings executed 1799–1800, a very fluent brushwork, a

superb dynamic, a real "iberic" colour sense; but we notice already here the very personal and artistic use of black, especially in the brilliantly painted "coiffe." The picture was executed shortly before the Infanta left Spain for ever, and with her disappeared the sunshine from the royal family, which was to meet her a few years afterwards in Italy under entirely changed and most sad circumstances.

We have mentioned already the portraits of the Infanta connected with the family portrait of 1800, and we may

state to-day that the portrait formerly at the Palacio de Santelmo in Seville, and actually in the collection of Baron E. de Rothschild in Paris, is not a study for that large picture, but belongs to a group which includes the portraits of the King and the Queen in the Taft Collection at Cincinnati, and that the other portrait, formerly belonging to the Marques of Viana and now in the Alphonse Kann Collection at St. Germain, is the study for this Cincinnati picture.

ART NOTES BY THE EDITOR ROUND THE GALLERIES

VÉRA WILLOUGHBY'S EXHIBITION AT THE BASILICA GALLERY, 6, CECIL COURT, W.C.

Mrs. Willoughby is unquestionably one of our most original illustrators; an artist who has not only invented her own style, but who, in addition, tempers her technique to the subject or, rather, to the author whose works she illuminates. Here in this quaint little exhibition which reminds one of a tiny underground basilica (hence its name, of course), there are fixed against brick walls, drawings illustrating things so diverse as the "Decameron," the "Sentimental Journey," and "Pride and Prejudice." The Boccaccio illustrations are done in crayon handled "broadside on," and vaguely reminiscent of romanesque carvings. In a similar style, drawn likewise broadside, are the most excellent illustrations to "The Four Gospels." These are really impressive in their archaic manner. The "Pride and Prejudice" and "Sentimental Journey" illustrate their periods in a totally different style, with suave curves and delicate colouring. Again, the illustrations for a XVIIth century Anthology called "Lovely Laughter," have just that stilted grace which one associates with the age. Here the outline itself is coloured. In a series of decorative water-colours which she calls "Porcelains," groups of Chelsea china are represented against coloured backgrounds. These charming inventions are distinctly feminine, as, indeed, is all her work, but with a difference. Mrs. Willoughby knows exactly what she is doing; she does not—as women generally do—"approximate"; her brain is clear, her hand firm, what she does is always an achievement.

SHEFFIELD EXHIBITION OF TWENTIETH CENTURY BRITISH PAINTING

Possibly the most noteworthy feature of this exhibition is the imposing array of works of Stanley Spencer. This much-discussed artist is represented by some ten important works including his "Occupations of Peace," "Sara Tubb and the Angels," "The Message," "The Builders," "Hillside, Cookham," and "Cookham."

Scarcely less representative are the collections of pictures by P. Wilson Steer and C. R. W. Nevinson. Among the former is a delightful nude, belonging to Mr. Kenneth Clark, which is being exhibited for the first time, while the latter's "The Strand at Night" and "Parisian Opera Singer" hold the attention. Then, too, there is ample evidence of W. R. Sickert's work, including his "Cupid in the Gallery," from his noted music-hall series.

These pictures share the places of honour with works by Augustus John, two portraits by Sir William Rothenstein, Ambrose McEvoy's delicate portrait, "Daphne," and the noted Orpen portrait of Sir Ray Lankester.

Among the pictures by the Nash brothers is to be seen the original of one of Paul's illustrations for Lawrence's "The Seven Pillars of Wisdom." John is well represented by "The Stump."

In addition to oil paintings Dr. Rothenstein has brought together a collection of drawings and engravings ranging from Henry Moore and Blair Hughes-Stanton to caricatures by Max Beerbohm and David Low, whose work is too little known in the provinces.



DAPHNE

By Ambrose McEvoy

Lent by the Hon. Mrs. Pollen to the Exhibition of "Twentieth Century British Art" at the Graves Gallery, Sheffield

ART NEWS AND NOTES

The satirical studies of Edward Ardizzone, the marvellously precise draughtsmanship of Eric Gill, the Blake-like designs of Diana Murphy, and the extensive collection of work by Charles Conder, whose "The Blue Dress" has been purchased by the gallery, lend further variety to the show.

Among other artists worthily represented are Duncan Grant, Vanessa Bell, Cyril Mahoney, John Copley, Edward Bawden, Ernest Sichel, J. S. Currie, J. D. Innes, Henry Lamb, William Nicholson, William Strang, Christopher Wood, Eric Kennington, A. J. Munnings, Sir John Lavery, and Thomas Lowinsky, whose "Offering of Cain and Offering of Abel" has also been added to the permanent collection of the gallery.

In all, some 200 works are shown none of which can be considered unfitted for the place given to them. This exhibition should carry Sheffield a stride further towards becoming an important art centre.

HENRY COPE.

ABSTRACT AND CONCRETE: THE EXHIBITIONS AT THE MAYOR AND THE LEFÈVRE GALLERIES

I have grouped these two exhibitions together because they are in fact related historically. "L'Effort Moderne," Monsieur Léonce Rosenberg's collection of "Moderns," are mostly the "moderns" of yesterday—Metzinger, Chirico, Valmier, Picabia and Max Ernst. The international exhibition of abstract painting and sculpture arranged by Mrs. Basil Gray in the Lefevre Gallery consists of works created during the last three or four years. Their creators are therefore unquestionably the artists of to-day. Nevertheless, no "to-day" can be without its yesterday; the contemporaries are deeply in debt to their predecessors, into whose mental make-up abstraction had already entered. The earlier group, however, is, in this exhibition at the Mayor Gallery, seen in their rather desperate effort of extricating themselves from the "tyranny of nature." Here, for example, Metzinger presents us with a still life called "The Fruit Dish," which, *via* Cézanne, derives ultimately from Chardin, who himself derived from the Dutchmen. Metzinger's "Fruit," however, is not fruity, but wooden or metallic. A railway workshop, where they paint signals might, one feels, have served him for an "Art School." Max Ernst, on the other hand, uses an extraordinarily complicated technique to produce compositions allegedly representing flowers; or else he presents realistically a Trilby-like nude called "The Drummer Girl," who apparently has painted her skin with longitudinal stripes of blue and red. Picabia gives us, according to his wont, a calligraphic superimposition of outlines representing a "Bull Fighter" and his Carmen. Other artists here arrange lines and colours with vague relations to more or less natural objects, but so camouflaged that it takes some time to disentangle them. Some of these things, such as Valmier's "Woman With a Necklace," or Metzinger's "Coffee-pot," are pleasant enough in colour and rhythmic enough in design, but fundamentally meaningless. There is one exception, and that is Chirico, who even when he fills a space with "impossible" objects, as in the "Metaphysical Interior," really does transport one into a four-dimensional atmosphere.

Bearing this quality in mind, we visit the "Abstract and Concrete" exhibition. Here there is one thing to register first, namely, the complete absence of atmosphere. The things we see here were created in a vacuum, with the exception of a few exhibits by Wassily Kandinsky, the veteran champion of the "innere Klang," the inner harmony, and Joan Miro. To me, their pictures are unpleasing, in Joan Miro's case positively unpleasant—as unpleasant as Henry Moore's "carvings." The reason for the unpleasantness is, I think, the occurrence of irregular curves, which simulate organic forms; the subject-matter of the rest of the exhibition being almost without exception based on purely inorganic crystal-like or geometric planes. It has so happened that I was, the day before, taken over an electrical testing station which was filled with, to me, almost unintelligible apparatus, some of which of quite incredible shapes. There were "abstract" pictures and sculpture by the score. The artists who exhibit in the Lefevre Gallery had evidently seen similar "pictures and sculpture" in similar places, and had therefore, with great diligence, arranged shapes and colours on a picture plane, or had taken actual material—stone, wood, celluloid, copper—and arranged them vaguely in machine-like or apparatus-like manner, with the intention of giving the spectator an æsthetic thrill. Some of these things, notably the ascetically simple "carvings" of white, circular and rectangular, forms in very flat relief, by Ben Nicholson, are, indeed, quite pleasing; and Alexander Calder's "Mobile," a planetarium-like construction mildly entertaining. But I can only say that minds which can relish such stuff must surely be content to sustain their bodies on dry biscuits and cold water.

Mrs. Basil Gray, in her preface to the catalogue, thinks that "the appearance of an abstract art to-day is most significant, and that it is an appearance which everyone who is interested in modern Europe needs to consider and account for." I agree. These artists, a small if international minority, remind me of a group of frightened individuals seeking safety on barren heights before a rapidly rising flood. The heights are those of barren intellect, the flood is the irrational emotion which is sweeping the whole continent off its feet.



"HAYMAKERS." From the painting by THOMAS ROWLANDSON
(Frank T. Sabin's New Bond Street Gallery)

THE R.I. ONE HUNDRED AND TWENTY-SEVENTH EXHIBITION

As on all previous occasions that I can remember, those who like pictures with "no nonsense about art" in them will again find much to satisfy them in this exhibition of the R.I. I hasten to add that the words printed in inverted commas were not entirely "writ sarcastic." To be fair to the R.I. one must admit that they have, on the whole, considerable skill, and that they try to give us nature in her Sunday best; nature no longer red in tooth and claw, but, so to speak, in lip and finger-nail. Cosmetics, however, have the peculiarity of hiding individual character; hence the art critic's difficulties.

Hereunder, therefore, I mention a number of water-colours which are not too "made up" and thus show pleasant individual characteristics either in choice of subject-matter or in handling. Following the order of the catalogue, there is, first, Mr. Louis Johnstone's "Street Corner," a pleasing picture based on the lowly pursuit of road-tarring. Mr. John C. Moody gives us a striking view of "Durham City" instead of the hackneyed view of the cathedral front. Mr. R. B. Talbot Kelly's "Kestrel, Battlefield of Arras" has presented his ornithological subject in a somewhat gruesome setting; but the broad treatment of the medium is good. Mr. J. R. K. Duff, who never tires of painting sheep, has allowed himself rather gayer colouring in "Under Ben More." In Mr. W. B. E. Ranken's "Cloister of Santa Chiara, Naples," the scattered shadows of a brilliantly sunlit day are cleverly realized; but the amazingly decorated architecture of the cloister shares in the success of this picture. Amongst other exhibitors Miss Mabel Spurrier stands out as the most individual, notably in the bright scenery of "The Open Gate," and the doleful night scene entitled: "Waiting—All trams stop here." Mr. Peter Hay, Mr. Sunderland Rollinson, Mr. Frederic Whitney, Mr. Sidney Causer, Mr. Adrian Hill and Mrs. Averil Burleigh are all well represented.

THE ROYAL WATER-COLOUR SOCIETY

Compared with the R.I., the R.W.S. this year, as always, is an exhibition of the *art* of water-colour painting as distinct from the craft of painting pictures in water-colours. Artists like Mr. Russell Flint owe much of their popularity and appreciation to the area of the spaces which they can so skilfully cover. This, perhaps, a misunderstanding on the part of the public, since it is the touch and the shape and contour of each touch rather than the area which matters. But in so far as we the spectators can share in the artist's delight of the medium, it is all to our good. Still, there must be something beyond that. This something more I find in the works of exhibitors which I enumerate. There is, for example, Mr. Purves Flint, Mr. Russell Flint's brother, who is this year, it seems to me, particularly successful with the deftness of his touches and the suggestion of atmospheric unity, as in "The Timber Drag" and "A Dutch Town." There is something of the heroic landscape in Mr. Charles M. Gere's "The Departure." Mr. S. R. Badmin has come out with stronger colour in his "Buoys in the Marine Yard, Quebec," without losing the charm of his meticulousness. Mr. Albert Rutherston's "Nude Study" has his usual

individual calligraphy; Mr. Francis Dodd preserves—again as usual—the sense of intimacy in his suburban scene "The Village, From Lee Park." Mr. Southall's "Autumn in Banbury," on the other hand, has a, to him, less habitual sense of realism. Mrs. Granger-Taylor's water-colours are, this year, particularly attractive in their freedom; her "In a Garden," with its salmon pinks, greys, blues, sepia and black, is a lovely piece of colour. Colour, too, is the charm of Mr. P. H. Jowett's well-designed "St. Mawes, Cornwall." Other good contributions are by Mr. Job Nixon, Miss Katherine Clausen, Mr. Leonard Squirrell, Mr. Charles Cundall, Mr. Arthur Rackham. As I intend to say more about one artist, Mr. A. S. Hartrick, in a following number of *Apollo*, I will only mention here that, again, with one or two of his contributions he touches deeper chords than any of his colleagues.

SHORTER NOTICES

MESSRS. J. LEGER & SON ARE HOLDING AN EXHIBITION of a group of younger French artists, under the title "France Nouvelle." Eleven painters participate in this show, and one sculptor. The portrait by Jean de Botton, we here reproduce, of the celebrated French writer Jules Romain, is an indication of the calibre of the work, and at the same time of literary interest.



MONSIEUR JULES ROMAIN By Jean de Botton
From the "France Nouvelle" Exhibition at the Leger Galleries
Photo Roseman

ART NEWS AND NOTES

SHORTER NOTICES



TOTI DAL MONTE By RICHARD SICKERT
From the Exhibition at the Leicester Galleries

THE SICKERT EXHIBITION AT THE LEICESTER Galleries proves again, what we already know, that Sickert is an artist to his finger-tips, whatever oddities he may indulge in. He translates Victorian wood-engravings into brilliant colourful pictures by the strictest economy of colour; he paints a colossal "Il Barone Aloisi" with incredibly badly-fitting trousers and makes us almost accept it as good painting, because the design is impressive. Gwen Ffrangcon-Davies, Peggy Ashcroft and Edith Evans, Peggy again, with Paul Robeson, and other living actors he presents in paintings which, without the slightest resemblance to the manner of "old masters," have their dignity of style. A remarkable painter, as remarkable as the man.

THE LATE HERBERT GUSTAVE SCHMALZ, WHO IN pre-War days was one of the most popular artists and who, owing to war feeling changed his name to Carmichael, had the whim to add yet another designation for himself. When, in his later years, he painted flower-pieces they were signed "Angelico." Messrs. Roberson's exhibition of the *Three* artists' works proves that he was an able technician, but only "Angelico" is now at all bearable, sometimes in fact quite attractive. Schmalz and Carmichael indulged in a sentimentality which strikes us now as quite "impossible."

MR. GEORGE GROSZ, A GERMAN ARTIST, NOW "taboo" in Hitler's Germany, whose pictures are on view in the Leicester Galleries, appears to me—if I may be pardoned for putting it thus—gross. There are many nasty people in this world, and Mr. Grosz renders their nastiness to perfection; but his analysis is superficial: no one, not even the nastiest, is all black on every side of his or her character. I prefer Mr. Grosz when he paints still life, two of which at least are attractive if also a little superficial in their decorative intention.

MR. ERIC KENNINGTON'S EXHIBITION AT THE galleries of "Picture Hire Limited," 56, Brook Street, W. 1, leaves one a little bewildered by its sometimes

contradictory variety. In fact, it calls for a much longer notice than space permits. He is best known, perhaps, by the illustrations for "Seven Pillars of Wisdom" and the brick carved reliefs of the Shakespeare Memorial Theatre; these achievements of his indicate his qualities, their merits and also their defects. The merits are due, as this exhibition confirmed, to his vitality and clarity and technical abilities; the demerit, if it can be called such, to his strictly intellectual attitude to "art."

THIS PICTURE—RECENTLY ACQUIRED BY THE National Gallery for a sum running, we understand, into five figures—is unquestionably one of this famous classicist's most pleasing portraits. It has a classical dignity and repose and the fullness of form of the Venus of Milo. It is in fact remarkable for its rendering of the solidity of form, and for its colour, which is more pleasing than is usually the case with this artist; but it is not distinguished in respect of the one point on which this professor of painting prided himself especially, namely, the "probity" of drawing. One does, of course, not expect from Ingres any passion for colour, nor any sign of the joy of handling pigments such as characterizes, for example, Titian, Rembrandt, Chardin or Ingres's antagonist Delacroix; but one does expect conscientious drawing. Plainly, however, the fingers of the lady's right hand are boneless, her left thumb is downright bad in drawing, and there are other "questionable shapes."

We hope at some future date to publish a colour plate of this picture.



PORTRAIT OF MADAME MOITESSIER By INGRES
National Gallery

NEWS AND COMMENTS

HIS MAJESTY THE KING HAS, IN CONTINUANCE OF the honour previously conferred by King Edward VII and King George V, granted his patronage to the National Art Collections Fund.

FEW PEOPLE IN THIS COUNTRY LOVE BOLSHIEVISM, but if a most interesting article on the museums in Soviet Russia, published in the April number of the *Museums Journal*, is founded upon fact, then there is no use denying that there is an entirely new spirit of intellectual adventure in the Russia of the present. Making all due allowances for the *parti pris* of the author of this article there seems no doubt that the masses in Russia are being educated. Let these figures speak for themselves. Up to 1917 there were only sixty museums devoted to local history in Russia; in 1934 their number had risen to 374. Up to 1917 there were only thirteen museums devoted to art; there are now sixty. Furthermore, there are now museums of Public Health, of Natural Science, Technical and Polytechnical Museums, and so forth, where formerly there were either none or few. There is only one type of museum to which even an Atheist must take exception, and that is the Anti-Religious Museum, whose purpose is, we learn, "to combat scientifically the remnants of Religion in the consciousness of the Soviet masses." Science, however, cannot disprove "Religion," it being itself ultimately founded upon faith. If the purpose of these museums were to combat "the remnants" of Organized Russian Orthodox Christianity, or "the Organized Christian churches," one might understand without necessarily approving; but Religion in general? Still the article supplies much food for thought.

THERE WAS RECENTLY GIVEN AT THE CAMBRIDGE Theatre a *matinée* for the benefit of the Y.W.C.A. This included a series of *Tableaux vivants* representing pictures by famous artists, such as Velazquez, Winterhalter, Manet, Sargent, the English (or French, or Bohemian) painter of the Wilton Diptych, and others, including the late F. E. Yeames, the author of "When did you last see your father." This, a contemporary critic remarks, "makes at least as good a living picture as 'Las Meninas.'" In point of fact, however, Yeames' picture should make a much better *tableau vivant* than any painting by a real master. Such a master's picture is already a *tableau vivant* which nature herself could not imitate. At least that is a truth which we have learnt—often with much pain—during the last three or four decades. Speaking in the ordinary sense a *tableau vivant* is always a nondescript which one might call an "Art mort." There was the famous copyright case in which the Palace Theatre was accused of an infringement of this right, but only the painted backgrounds, not the living persons, were in the judgment condemned as infringements of the artist's rights.

ÆSTHETICAL VALUES ARE, OF COURSE, THE DECISIVE factors, in the judgment of works of art, but what were the joys of connoisseurship and collectorhood—if there be

such a word—without the dreams of associations? Most of the great *works of art* were not executed as mere exercises in æsthetics. To give just one example: It is more than likely that the figure of the man, to say nothing of "Venus," in Titian's "Venus and the Lute Player," a picture recently bought by the Metropolitan Museum of New York, is a portrait, if not of Philip II, then of some other "high personage." And so it was with the majority of the Renaissance pictures and their subjects. Art would have lost its "spice" in the eyes of the contemporaries had it not been replete with topical interest.

THE PAINTED CEILING FROM GARRICK'S DRAWING-room, recently acquired by the Victoria & Albert Museum is of great "stylistic," as the Germans would say, interest. It is typical of the Adam style. If we are to be quite candid with ourselves, however, we must admit that these painted medallions are a peculiarly inept form of ceiling decoration, especially in cities like London. They are painted in oils on canvas, with the result that varnish, dirt and the soot of London "Specials" soon darken them and obliterate their designs, so that these "ornaments" quickly deteriorate into mere patches of geometrically-shaped blacks that have lost their organic relation to the white-washed stucco which surrounds them. But then the mahogany doors set in the white walls of the period were æsthetically as objectionable. Incidentally Garrick's ceiling and mantelpiece will now join his bed in the Victoria and Albert Museum. One wonders whether the great actor could ever have dreamt of such posthumous honour. Perhaps his shade will find itself in the Museum there seeking rest in his bed and refreshment behind the locked doors of "Mother Birch's" shop front, as some of us who are still alive and kicking have done when the doors were unlocked and still faced the Old Lady of Threadneedle Street, who is in the act of having her old gown wondrously patched.



THE MANTELPiece FROM GARRICK'S DRAWING-ROOM. Presented to the Victoria and Albert Museum by the National Art Collections Fund

NEWS AND COMMENTS

ART LOVERS ARE ONCE MORE CONCERNED, JUDGING from the correspondence in the papers, about the small attendances in our museums and art galleries. They need not be. Museums and art galleries are for the few. The many have a right to demand that art should be exhibited in the planning and architecture of towns, of streets, of houses, of furniture and all that belongs to it. The Elgin Marbles were not made for a museum, nor the Wilton Diptych for a national gallery.

HERE IS A STRANGE CUSTOMS ANOMALY. THERE appears to be a duty of 20 per cent. on the importation of pen and ink drawings, because they are drawn with pen and ink; pencil-charcoal chalk drawings are admitted duty free. At least, so we are informed by one of our Art-dealing friends. If this be really so, it is an absurdity which those in authority should cause to be rectified without delay.

AGAIN, AS LAST YEAR, MESSRS. SABINS HAVE brought together a collection of Rowlandsons that fills one with renewed respect for this perhaps the most brilliant of all English draughtsmen of his period. There is unfortunately no space to discuss it in detail. Let the little illustration on page 289 serve as an appetiser for those who have an opportunity to visit it.

WE WISH TO DRAW SPECIAL ATTENTION TO an important exhibition of Berthe Morisot's work—at the Knoedler Gallery—the first collective show, so far as we know, held in this country. Influenced in turn by Corot, Manet and Renoir, her work is nevertheless individual, feminine, and distinguished by brilliance, lightness and at the same time strength.

THE EUMORFOPOULOS COLLECTION OF CHINESE Art now on view in the Victoria and Albert Museum comprises more than 2,500 pieces. This is not far short of the number shown in the Chinese Exhibition at Burlington House. We hope soon to publish an illustrated article dealing with the principal treasures of this remarkable collection.

AN ART EXHIBITION IN A RAILWAY STATION is something new. In the first-class waiting rooms at Newmarket Station an unique collection of thirty-four sporting pictures is displayed by the L.N.E.R. as a permanent addition to the existing poster pictures. The collection was got together by Mr. Randall Davies.

COLLECTORS, AND MORE PARTICULARLY WOULD-BE collectors, of antique furniture and all its appurtenances should be thrilled with a new venture in film production. This is a short film called "Bassetsbury Manor." The Manor is a real place situated in High Wycombe, where the chairs have come from for at least three hundred years. It belongs to Mr. F. Skull. The delightful XVIIth-century building has been furnished by its owner in various styles of the XVIIth and XVIIIth centuries. The film not only takes one over the delightful grounds and the exterior of the architecture, including a mill with moving water wheel and the miller's cottage—but into the house, pausing to give a "close-up" of the more important pieces; all this to the accompaniment of pleasant comment and appropriate music. Included in the film is a visit to the "chair-bodgers"

of the Chiltern Woods who, it seems, still ply their trade with efficient though probably "pre-historical" machinery. Those who see this film will feel that the twenty minutes it takes are well spent.

AS "APOLLO" IS NOT A LITERARY PAPER WE cannot here enter into the many points of Dickensian interest associated with the Sawyer Collection of Dickens's works, which is now on exhibition at Messrs. Sawyers' premises in Grafton Street, and of which they have issued a remarkable catalogue under the title "A Dickens Library Exhibition Catalogue of the Sawyer Collection of the Works of Charles Dickens comprising Manuscripts, Autograph Letters, Presentation Copies, the Issues in Original Parts, Dickensiana, etc." Amongst the "etc." is a charming series of ivory carvings of Dickens "characters," some of which we reproduce on page 281. These figures, instinct with the right spirit, were, strange to say, carved by a German artist, Ernst Bolle, born 1862, working in London from 1883 to about 1903, whither he returned about 1910, remaining here until 1924. He died in America in 1932. Each little figure, carved out of the solid ivory, is about 4 in. high.

THERE IS, IN THE ORDINARY COURSE, NO PARTICULAR object served in mentioning the catalogue of an exhibition that comparatively few British readers will be able to visit, but Messrs. Wildenstein's catalogue of their "Paul Gauguin" show in New York City is in a somewhat different category. Firstly the show was held "for the Benefit of Les Amis de Paul Gauguin and the Penn Normal Industrial and Agricultural School," and secondly, the catalogue itself is of considerable value, owing to Henri Focillon's excellent foreword, the Notes on Gauguin's life, the valuable fully commented chronology, the *catalogue raisonné*, and the sixteen large illustrations. Every Gauguin student will like to possess himself of this publication.

MR. RALPH HYMAN, OF 63, GREAT RUSSELL Street, W.C. 1, has just issued a catalogue of his stock of antique silver, which is rather more than a mere list of his possessions. Many of its items have, apart from their artistic value, also an associative interest. Amongst pieces of this kind are the "Monteith Bowl," made by George Garthorne for the founder of Buckingham Palace, the second Duke of Buckingham; the elaborate inkstand made by Paul Storr for a presentation to Frederick, Duke of York; the Scotch Quaich of 1819 with the curious inscription: "Of the Yew at Crookston Castle under which Mary, Queen of Scots, first resigned herself to Darnley," and many others.

OUR COLOUR PLATES.

THE CRUCIFIXION: AN ILLUMINATION IN THE EVESHAM PSALTER

See note by Tancred Borenius. Page 287.

THE PUNCH AND JUDY SHOW, by A. BOYD HOUGHTON

See article, "Three Painters of the Victorian Scene," by David Fincham.

"TOSSING FOR INNINGS"

This spirited and virile painting presents a mystery. The original at Lord's credits it to R. James; but who was R. James?

ART IN THE SALEROOM

PICTURES & PRINTS · FURNITURE : PORCELAIN & POTTERY
SILVER · OBJETS D'ART



PERSIAN MINIATURE.
XVIIth century. 7½ in. x
4½ in. "Two Lovers"

(To be sold by Messrs. Sotheby
on May 26th)



A PAGE FROM A
FRENCH MID-
XVTH-CENTURY
BOOK OF HOURS

(To be sold by Messrs.
Sotheby on May 19th)

WITH the season now in full swing some interesting and important collections are coming under the hammer, and high prices should be obtained for the fine works to be sold in May.

ENGLISH AND CHINESE PORCELAIN

Messrs. SOTHEBY & Co. are holding an important sale on May 1st, which will include a collection of rare English and Continental porcelain figures of birds, among which is one of the Derby factory, with wings outstretched, in shades of red, puce and mauve, and of finch-like type, perching on a flowering tree trunk, 2½ in., circa 1755, which was exhibited at the Chelsea Exhibition, June, 1924; a rare figure of a bird, perhaps intended for a flycatcher, with mauve and terracotta markings, perched on a low stump; a similar bird in the collection of Mrs. Dickson is illustrated in "Bow Porcelain," by Frank Hurlbutt, Pl. 29, Fig. 3, and a pair of fine Derby figures of "Boobfinch Birds" superbly modelled and coloured, these were also exhibited at the Chelsea Exhibition; and a set of four goldfinches of a similar type were illustrated by William Tapp in an article on the "Earliest Days of the Derby China Factory" in *Apollo*, August, 1933, P. XI, p. 99. Also in this sale is an extremely fine Chelsea porcelain garniture of five vases, Gold Anchor period; a very fine set of three Worcester apple green vases and a pair of teapots, Wall period. These were exhibited at the Porcelain Through the Ages Exhibition, February, 1934, catalogue Nos. 23 and 24; and R. L. Hobson, in "Worcester Porcelain," illustrates similar vases by the same painter on Pl. 72 and Colour Plate 70; a very rare Worcester Mazarin blue vase and cover, probably by John Donaldson, seal mark, Wall period; a highly important documentary set of three fine Mazarin blue Worcester vases, painted by John Donaldson, and all signed with initials "J. D." in monogram, seal mark, decorated with Japan pattern, comprising exotic birds, chrysanthemum, wheat-sheaf and other motifs, in red, mauve, blue and green within gilt rococo panels, 7½ in., Wall period, exhibited at the Art Treasures Exhibition, which was run under the auspices of the British Antique Dealers' Association at the Grafton Galleries in April, 1928; a Worcester claret plate, from the Drane Collection, and illustrated in the catalogue of that collection, No. 229, Wall period; known as the "Hope Edwards Service" plates exist in the Frank Lloyd Collection, British Museum.

On May 6th at the same galleries will be sold a Hill jar and cover, Han dynasty. A similar Hill jar in the Victoria and

Albert Museum is illustrated by Hetherington in "Early Ceramic Wares of China," 1924, Pl. 3. An Imperial Chün Yao dish of porcelainous ware, 7½ in., Sung dynasty (see illustration); a similar example is in the Percival David Collection, exhibited at the Exhibition of Chinese Art at Burlington House this year, a fine double Gourd vase of large size, painted in su ni p'o blue on the upper bulb with three medallions of dragons, cranes and kuei feng ornament, divided from the lower bulb by a band of stylised ornament round the waist, the lower bulb is decorated with similar motifs and cloudbands above a formalised "Rock of Ages" border, 18½ in., Chia Ching mark; a fine Magnolia cup, in white porcelain, 3½ in., Cheng Te, Ming dynasty; a rare stem cup, with foliated mouth on a pierced rocky stem, the sides with four openwork kuei kung panels decorated with an elaborate design of two fishes and wave scrolls, bamboos and figures in boats, perhaps intended for Immortals crossing to the Taoist Paradise in the Rocky Isles of the Blest, 4 in., Cheng Te mark; and a pair of frogs (ha ma yao) finely modelled, with raised heads, covered with a green glaze, the feet and chest white, the rectangular bases with a brilliant "tiger skin" (huang pan tien) glaze, 4½ in., late Ming. At Messrs. CHRISTIE, MANSON & WOODS on May 7th will be sold a pair of Chinese famille verte statuettes of Louis XIV and Madame de Maintenon, the former wears an undercoat enamelled pale green and a dark green overcoat enamelled with stylised chrysanthemums, a yellow ruff at the neck, a rouge-de-fer sash and stockings, black boots bordered with green, and a yellow curled wig outlined in black; the latter wears a yellow and rouge-de-fer skirt with lotus reserved in white, a dark green gown with chrysanthemum in black edged with aubergine, a black corset, and a green and yellow collar, her yellow and black curled hair is dressed with a green cap, 8½ in. and 9½ in. high, K'ang Hsi (see illustration); a pair of Chinese porcelain bottles, 7½ in. high, K'ang Hsi; and a pair of Chinese porcelain vases and covers, 17 in. high, K'ang Hsi.

GLASS

On May 11th Messrs. CHRISTIE, MANSON & WOODS are selling the important collection of Old English glass formed by Captain N. L. Davidson, which includes fifty-two glasses with air-twist stems, circa 1740-1760; forty-eight glasses on opaque-twist stems, circa 1740-1760; eleven glasses with mixed opaque- and air-twist stems, circa 1740-1760; a large goblet, with straight-sided bucket bowl resting on a hollow baluster containing a medal dated 1736, on a eight-fluted pedestal stem and circular folded foot, 13½ in. high, the medal is struck with:

ART IN THE SALEROOM

obverse, Figure of Britannia and the inscription, "Both hands filled for Britain; George reigning"; reverse, Emblematic female figure tending young trees and the inscription, "Growing Arts adorn Empire: Caroline protecting"; five glasses with colour-twist stems, circa 1750-1760; five glasses with pedestal stems, circa 1740-1750; eleven Jacobite glasses, including the "Audientior Ibo" glass we illustrate; and seven Williamite and other engraved commemorative glasses. Their sale on May 7th contains an Amen glass, the drawn trumpet bowl on a single tear-drop stem with circular folded foot. The bowl finely engraved in diamond point with the Royal Crown surmounting the cypher "J. R." and the complete Jacobite anthem in four verses ending with the word "Amen" in a scrolled cartouche; the bowl is further engraved with the inscription, "To His Royal Highness Prince Henry, Duke of Albany and York"; this glass is dated "XX Decem."

FURNITURE

Messrs. SOTHEBY'S sale of May 1st includes a fine Chippendale mahogany card table with a plain top; a fine Chippendale mahogany tripod table with "pie-crust" edge; a pair of extremely fine Chippendale mahogany lounge armchairs; a very fine set of six Chippendale mahogany chairs; a very fine mid-XVIIIth-century tester bedstead, 5 ft. 11 in. wide and 6 ft. 4 in. long; and a very fine suite by Robert Adam, comprising a settee and four armchairs (see illustration in April *Apollo*). This suite is of gilt wood, with framing of the backs carved with fluting beneath crisply carved scrolls and acanthus foliage, pierced and carved honeysuckle motifs form crestings, and the sides terminate with whorls carved with patera; the seats and backs covered in contemporary red floral damask and supported on cabriole legs. This suite was originally designed by Robert Adam for Sir Lawrence Dundas, Bt., and the designs for it, signed by Robert Adam and dated 1764, are in the Soane Museum. Messrs. CHRISTIE, MANSON & WOODS are disposing on May 14th of the important collection of English furniture of the XVIth, XVIIth and XVIIIth centuries formed by Sir Charles Lawes-Wittewronge, Bt. Included is a Gothic oak stool and a James I oak joint stool (see illustration); a Charles II walnut armchair with turned uprights to the back; a set of six Queen Anne gilt gesso chairs, the front and back legs of cabriole form carved with acanthus foliage, rosettes and pendant husks on a pounced ground, the seats and shaped backs stuffed and covered in tapestry cloth; a Queen Anne walnut secretaire with hinged top, enclosing a writing flap and five drawers and with two drawers in the knee-hole recess flanked by two drawers



A LOUIS XV MARQUETRY BUREAU-DE-DAME
(To be sold by Messrs. Christie, Manson & Woods
on May 7th)



AN IMPERIAL CHÜN YAO DISH of Porcellaneous Ware
Sung Dynasty
(To be sold by Messrs. Sotheby on May 6th)

at either side, 33 in. wide. This was given by Queen Anne to her maid of honour, Ellen Wittewronge. An Elizabethan marquetry table, 7 ft. 3 in. long; an Elizabethan oak table, the moulded frieze carved with a spiral nulling which centres on both sides and at each end in a coat-of-arms and crest, bearing over one the motto "Foy est tout" and over another the date 1695, the frieze is supported on fine baluster gadrooned and carved with foliage, surmounted by Ionic capitals and united by plain stretchers, 7 ft. 3 in.; the arms are those of Humfrey Babington, of Rothley Temple, born 1544, married Margaret, daughter of Francis Cane, of Baggrave, Co. Leicester, died 1610; illustrated in "The History of English Furniture," by Percy Macquoid, Vol. I, Fig. 107, a James I oak buffet, 4 ft. 9 in. high by 4 ft. 5 in. wide; and Elizabethan oak bedstead, the headboard of architectural design carved with supporting figures, 6 ft. 8 in. high; and a Charles II walnut bedstead 8 ft. 8 in. high. Their sale on May 7th includes a Louis XV marquetry bureau-de-dame, 26 in. wide, attributed to B.V.R.B. (Jacques Vleeschouwer Boucher) (see illustration); a set of four George I mahogany chairs; a pair of Chippendale mahogany hall seats, a label beneath one of the seats states: "These seats were originally in use at the Assembly Rooms, Bath, in 1771"; and a Louis XIV library table by Charles André Boulle.

Despite the rather depressing state of world affairs the success of the March and April auction sales prove that both dealers and collectors are ready to spend their money when the right goods are put up for sale.

POTTERY AND PORCELAIN. ENGLISH

At SOTHEBY'S rooms on March 12th a rare saltglaze bust of the Duke of Cumberland realized £76; no other saltglaze bust of this particular type appears to be recorded, but Chelsea porcelain examples are in the British and Victoria and Albert Museums. A set of six Lambeth delft Merryman plates, painted in the centres, with a wreath of leaves in blue and green enclosing the date 1717, £15; it is rare to find the enclosing wreath with green and blue, usually only blue is used. A pair of Plymouth figures of the Toppers, £34; a similar pair of these rare figures is in the Schreiber Collection; a Worcester punch bowl, transfer printed on the interior with a continuous fox-hunting scene, £7; and a finely modelled Derby figure of Mrs. Cibber as a vivandière, in turquoise jacket and flowered skirt, holding a basket of bottles, 8½ in., and another of a man in Turkish costume, 8½ in., glazed cases, £11. At Messrs. PUTTICK & SIMPSON'S, on March 27th, a Chelsea standing figure of a youth holding a basket of fruit, a dog at his feet, on a scroll base, 8½ in. high, realized £7 7s.; and an Old Worcester part tea and coffee service, painted with flowers in the Hizen taste, in panels divided by bands of dark blue and gilt, with crests in rouge-de-fer, square mark, sixteen pieces, £15 15s. At Messrs. CHRISTIE, MANSON & WOODS, on April 2nd, a Bloor Derby tea service fetched £24 3s.



ONE OF A PAIR OF ITALIAN BRONZE CANDLESTICKS, AND A PAIR OF DERBYSHIRE SPAR AND ORMOLU CANDELABRA

(To be sold by Messrs. Sotheby on May 1st)

CHINESE

At CHRISTIE, MANSON & WOODS's sale of fine Chinese porcelain the property of J. G. Morrison, Esq., of Fonthill House, Tisbury, Wilts, which were a part of the famous collection formed by the late Alfred Morrison, Esq., during the XIXth century, on March 19th, a pair of famille rose dishes, 15½ in. in diameter, Chien Lung, fetched £52 10s.; a set of three famille rose dishes, enamelled with silver pheasants, flowering peony and rockeries with stylised flowers, diaper ornament and scrollwork round the borders, 14 in. and 15½ in. in diameter, Ch'ien Lung, £42; a famille rose large dish, and eleven plates, £152 5s.; a pair of famille rose dishes, enamelled with cockerel; a flowering peony and chrysanthemum in sexafoil panels on a ruby ground and with butterflies, birds and flowering peony in leaf-shaped panels round the borders, 15½ in. diameter, Ch'ien Lung, £120; a pair of famille rose dishes, enamelled with cockerels, dragon-flies and flowering peony plants in picture scroll panels with green and lavender diaper borders on a ruby ground with white chrysanthemum blossom, 15½ in. diameter, Ch'ien Lung, £225 15s.; a set of three famille rose vases and covers, and the latter with flared lips, entirely modelled with

vertical fluting, 15½ in. and 18 in. high, Ch'ien Lung, £367 10s.; and a set of three famille rose vases and covers with bold oviform bodies tapering towards the bases and with short necks, 25 in. high, Yung Cheng, £1,680; one of these was illustrated in G. C. Williamson's "Book of the Famille Rose," plate LIV.

GLASS

At SOTHEBY's, on March 13th, a rare cordial glass with small drawn and waisted bowl, with thick base and air bead on a knob collar and columnar stem pinched above a high domed foot, 7 in., fetched £16 10s.; Joseph Bles illustrated a similar glass in Pl. 96, No. 139; a large Irish canoe fruit bowl, with dentate rim, 16 in. high by 13½ in. wide, £23; a large engraved goblet and cover, £12 10s.; a Venetian armorial glass dish with folded rim, the underside with thirteen spirally radiating ribs, and a scale border in gold, enriched with blue and white enamel dots, the centre of the dish with the arms of Leo X, Giovanni de Medici (1513-1521), beneath papal emblems, 9½ in., XVIth century, £13 10s.; and a rare Anglo-Venetian glass punch bowl, with slightly contracted mouth, decorated round the centre of the body with a band of trailed chain ornament, the lower half of the bowl "nupt diamond waies," and supported on a conical spreading foot, with folded rim, 6½ in. high, circa 1685, £68; the bowl resembles the famous Bles bowl, but has no tooled canopy over the foot.

PICTURES, PRINTS AND DRAWINGS

At Messrs. CHRISTIE, MANSON & WOODS's sale on March 16th, a drawing by Eug. Verboeckhoven, 1880, "Sheep, Goats and Poultry in a Barn," 19 in. by 25 in., fetched £32 11s.; and at their sale on March 20th, a drawing by Copley Fielding, "Dumbarton: Sunset," 11½ in. by 17½ in., £65 2s.; a W. Hoare, R.A., "Portrait of Lady Norris," pastel, 23½ in. by 17½ in., £34 14s.; a J. W. M. Turner, R.A., "Remagen and Linz," £75 12s.; and a Peter de Wint, "An Old Homestead," 14½ in. by 19½ in., £67 4s. Among the pictures in this sale, a Sir George Clausen, R.A., 1899, "The Reaper," 23½ in. by 19½ in., fetched £120 15s.; a Frans Francken, "The Discovery of Achilles," on panel 18 in. by 21 in., £48 6s.; Sir Joshua Reynolds's "Portrait of David Garrick," 28½ in. by 23 in., which was painted for the Thrale Collection, realized £267 15s.; J. B. C. Corot's "Gathering Faggots," on panel 9 in. by 7 in., £157 10s.; H. Fantin-Latour's "Pink and Yellow Roses," 17 in. by 15 in. (see illustration), £966; "Zinnias and Dahlia," 17½ in. by 21 in., by the same artist, £609; and "Pink and White Roses," also by the same master, £735; A. T. J. Monticelli's "In the Garden," on panel, 13½ in. by 26 in., £210; and Sir Henry Raeburn's "Portrait of Lieutenant-Colonel Charles Mackenzie Fraser, of Castle Fraser, Aberdeenshire," £2,047 10s. At their rooms on April 3rd, a J. B. C. Corot, "A Stream with Trees," fetched £178 10s.; another by the same



A GOTHIC OAK STOOL (left), A JAMES I OAK JOINT STOOL (right) (Sale May 14th)

AN "AUDENTIOR IBO" GLASS. 9½ in. high. Circa 1745 (Sale May 11th)

A CHARLES II WALNUT ARM CHAIR (Sale May 14th)



(To be sold by Messrs. Christie, Manson & Woods

ART IN THE SALEROOM



A PAIR OF CHINESE FAMILLE VERTE STATUETTES of Louis XIV and Madame de Maintenon. 8½ in. and 9½ in. high. K'ang Hsi
(To be sold by Messrs. Christie, Manson & Woods on May 7th)

artist, "Le Lac Provençal," £215 5s.; a John Hoppner, "Portrait of Miss Lockhart Alexander," £241 10s.; and a W. Shayer, sen., "Boulogne Fisherfolk on the Beach," £47 5s.; four fine drawings by J. M. W. Turner were also in this sale, and realized the following: for "Oberwesel," looking up the Rhine Valley, from a height north of the town, in the foreground a road with women and children resting by the wayside to the right, the north tower of the wall, and the church in the middle distance, late afternoon, signed and dated 1840, £630; "Margate," sunset, a cornfield on high ground, with the town and harbour seen in the centre, and Trinity Church on a hill in the distance, a lady with four children walking towards a stile in front, circa 1830, 11½ in. by 17½ in., £409 10s.; "Florence from near San Miniato," a view looking along the river with the bridges, towers and domes of the city, on a terrace in the foreground are some women and children, and a lute on the ground, circa 1825, 11½ in. by 16½ in., £441; and "Scarborough Castle," from the Castle Dykes, circa 1800-2, 10 in. by 16 in., £40 19s.

CLOCKS AND WATCHES

SOOTHEY'S sale of March 11th included some most interesting watches, and the following were some of the prices obtained: for a very fine and historic watch by Yver, of Angoulême, the movement with pierced and chased cock, the dial with blue and white numerals, in a gold case engraved with armorials and pique outer case, with a seal attached by a brass chain, late XVIIIth century, £210; the arms are those of Simon Fraser, twelfth Baron Lovat, the famous intriguer, 1667-1747, who was executed for high treason on Tower Hill on April 4th, 1747. A gold watch by Leroy, Paris, inscribed as follows: "Worn at Waterloo by Henry, 2nd Earl of Uxbridge, afterwards first Marquess of Anglesey, commanding cavalry, given to his A.D.C. on that day, Lieutenant-Colonel Sir J. J. Fraser, of Ledecune, Bt., 7th Hussars," and another watch in gold case, £22; a gold watch of fine quality, by Nicholas Prevost, London, No. 3015, with pierced and engraved movement and openwork dial with black enamel numerals, the case hall-marked 1728, the centre case very finely engraved with Venus and Cupid, in a baroque frame, in sharkskin outer case, £21; a Dutch gold watch, by Jean Van Ceulen (le Jeune), The Hague, of fine quality, with pierced and engraved movement, openwork dial with black enamel numerals, in English case, hall-marked London, 1722, the inner case decorated with classical figures, with shagreen outer case, £21; and a clock in the form of a bird cage with a canary on the perch, signed A.R., possibly Abram Robert, circa 1750, probably French, 18 in. high, £120. At their rooms on March 13th, a very fine XVIIIth-century long-case clock, by

Eardley Norton, London, 8 ft. high, fetched £68. Eardley Norton, of 49, St. John's Street, Clerkenwell, was a famous maker of musical and astronomical clocks and watches, working circa 1760-1794. Several examples of his work found their way to Russia, and the above, which was sold some years ago by the Russian Government, is believed to be the one made specially for Catherine the Great, as referred to by Britten in "Old Clocks and Watches," third edition, p. 720. At CHRISTIE'S sale on March 26th a Sheraton bracket clock, the movement by Weeks, London, in drum-shaped case on a satinwood pedestal stand banded with ebony, fetched £33 12s.; and an Old English bracket clock, the movement by March, London, enclosed in an ebonized case with ormolu bracket feet, 13½ in. high, £29. At SOTHEY'S, on March 26th, a fine alarum watch, by James Debaufre, in gold case, finely pierced and engraved, the outer case set with diamonds and amber coloured panels, early XVIIIth century, fetched £42; and at CHRISTIE'S, on March 31st, a watch, in oval silver case with silver outside case, the reverse engraved John Milton, to whom it is said to have belonged, realized £54; a chiming carriage watch, by James Cox, London, 1774, in shagreen case, £42; and a repeating and chiming watch in gold engine-turned case, £15.

SNUFF BOXES

SOTHEY'S sold an interesting collection of snuff boxes on March 11th, which included a Frech "Carte de Bal" painted with Champêtre scenes, 3½ in., and two others, which fetched £22; a Louis XVI "Carte de Bal," painted with a miniature on one side, the reverse with a monogram and with amatory trophies, arabesque borders and striped decoration on a red ground, 3½ in., and another "Carte de Bal," decorated en grisaille, with classic figures and amatory trophies, 3½ in., £31. At CHRISTIE, MANSON & WOODS, on March 31st, a gold snuff box of shaped rectangular form, engine-turned in checker pattern, fetched £34; a Louis XVI gold oval snuff box with engine-turned panels in borders chased with berries and ribbon ornament, £28; a Louis XVI gold oval snuff box, enamelled with panels and translucent blue in parti-coloured borders, with lid set with an oval medallion of a youth and two maidens in a landscape, £60; a Louis XVI gold oval snuff box, overlaid with panels of translucent enamel painted with shipping scenes, classical ruins, and landscapes in parti-coloured borders, the lid set with an enamel portrait of a gentleman in pink and white cravat, by C. F. Zincke, £74; a Louis XVI gold rectangular snuff box, the lid, sides and base chased with peasants in landscapes and horticultural trophies on a fluted ground, £58; and a Louis XV rock crystal snuff box, of rectangular form, with splayed angles, the lid and sides appliqué with gold, pierced and chased, from the collection of Edward Steinkopff, Esq., 1935, £54.

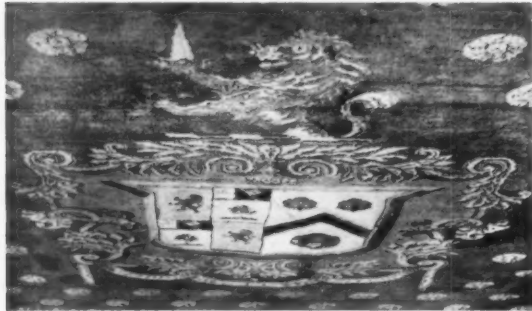


PINK AND YELLOW ROSES. 17 in. by 15 in.
H. Fantin-Latour, 1879
(Sold at Messrs. Christie, Manson & Woods on March 20th)

HERALDIC ENQUIRIES

REPLIES by SIR ALGERNON TUDOR-CRAIG, K.B.E., F.S.A.

Readers who may wish to identify British Armorial Bearings on Portraits, Plate, or China in their possession, should send a full description and a Photograph or drawing, or, in the case of silver, a careful rubbing. IN NO CASE MUST THE ORIGINAL ARTICLE BE SENT. No charge is made for replies, which will be inserted as soon as possible in "Apollo."



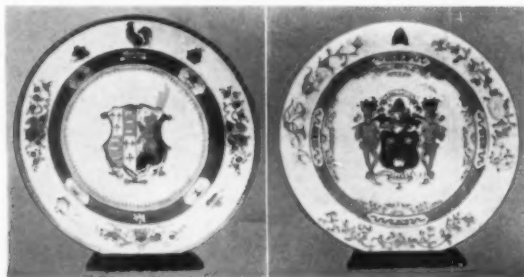
B. 89. ARMS ON AN ENGLISH CARPET, *circa* 1840.—Arms: Quarterly, 1 and 4: A lion rampant gules; 2 and 3: Argent, a fir tree fruited growing out of a mount in base proper, on a chief gules the Royal banner of Scotland displayed, a canton of the field charged with a dagger also proper point downwards, Farquharson; impaling: Argent, a chevron between three roses gules, barbed and seeded proper, Phelps. Crest: A demi lion rampant gules holding in the dexter paw a sword erect proper pomel and hilt or. Motto: Fide et fortitudine.

James John Farquharson of Langton House, Blandford co. Dorset, J.P. and D.L., High Sheriff 1809, born 9 October, 1784; married secondly, about 1835, Mary Anne, daughter of the Revd. Charles Phelps, of Briggins Park, co. Hertford, and widow of John Phelps, of Montacute House, co. Somerset. He died 10 March, 1871. His eldest son, James John Farquharson, of Langton, High Sheriff 1879; married 10 October, 1837, Mary, only child and heir of John Phelps, of Montacute. As the Phelps Arms on the carpet are impaled and not in pretence, it is obvious that it must have been made for the first James John Farquharson, and not for his son.

B. 90. ARMS ON XVIITH CENTURY CARVED PANEL.—Arms: Quarterly, 1 and 4: Argent, a lion rampant sable; 2: Argent, a fesse indented and in chief three mullets sable; 3: Argent, three bugle horns two and one vert, stringed or; impaling: argent, a fesse and in chief two crosses bottonnée gules. Crests: 1. Out of a ducal coronet or a Saracen's head proper, wreathed about the temples argent and sable, Stapleton; 2. A forearm embowed in armour proper garnished or, grasping a laurel wreath vert. These are the Arms of Stapleton quartering Barrett and Foster, and impaling Watson of Cumberland.

B. 91. (1) ARMS ON CHINESE PORCELAIN CIRCULAR DISH, KHANG-HSI PERIOD, *circa* 1720. Arms: Quarterly, 1 and 4: Argent, three trefoils slipped vert; 2 and 3: Azure, three fish in pale argent; impaling: Per bend sinister ermine and ermines a lion rampant or. Crest: A cock standing on a fish proper.

Mr. F. A. Crisp, in his catalogue of Armorial China, gives these Arms as Harvey impaling Trevor. As a matter of fact, this attribution is incorrect, as the service was made for Joseph Cock, a Director of the Hon. East India Company, who married Margaret Edwards. (Note.—The Trevor and Edwards families bear similar Arms.)



(2) ARMS ON CHINESE PORCELAIN CIRCULAR DISH, YUNG-TCHENG, *circa* 1730.—Arms: Gules, three antique crowns or; on the dexter side is a canton of the field charged with a lion rampant or, which is difficult to understand. It may be a poor attempt at representing the badge of a Nova Scotia Baronet. The service was made about 1730 for Sir James Grant, of Grant, who was born 28 July, 1679, and married, 29 January, 1702, Anne, only child and heir of Sir Humphrey Colquhoun, of Luss. On the death of the latter, in 1718, he became Sir James Colquhoun, 6th Baronet of Luss, subsequently reverting about 1725 to his original name of Grant of Grant; he died 16 January, 1747.

B. 94. ARMS ON SILVER TANKARD BY EZEKIEL BURR, NEWPORT, R.I., 1785.—Arms: Quarterly, 1 and 4: Argent, a chevron gules between three golpes, Glenham; 2 and 3: Or a sword in pale point upwards. Motto: Jour meldiori avi. The first and fourth quarterings are definitely engraved as the Arms of Glenham, but the second and third cannot be identified. The Motto would appear to be a badly spelt mixture of French and Latin, while the whole achievement is obviously the work of an heraldic amateur.



B. 92. ARMS ON SILVER SEAL BY HESTER BATEMAN, 1797. Arms: Per fess azure and argent, a pale countercharged three doves of the last each holding in the beak an olive branch or. Motto: Ecce Agnus Dei qui tollit peccata mundi. These are the Arms of the Tallow Chandlers Company (incorporated 2 Edward IV, 1463) granted by John Smert, Garter, 24 September, 1456, and confirmed by William Camden, Clarenceux, 29 January, 45 Elizabeth, 1602.

B. 93. (1) ARMS ON SILVER TAZZE AND SNUFFER, 1678.—Arms: Quarterly, 1: Ermine, on a fess vert three eagles displayed or, Winn; 2: Or, a griffin segreant sable, Ivor ap Cadivor Vawr; 3: Gules, a Saracen's head erased at the neck proper, environed about the temples with a wreath or and argent, Wynne; 4: Gules, a chevron between ten crosses croslet argent, Berkeley; over all the Badge of a Baronet. George Winn, of Nostell, co. York (son of Edmund Winn, of Thornton Curtis, co. Lincoln, by Mary, daughter and heir of Rowland Berkeley, of Worcester) was created a Baronet 3 December, 1660, and died 18 July, 1667.

(2) ARMS ON SILVER CASTER (1756) AND SALVER (1764).—Arms: Ermine, on a fess vert, three eagles displayed or, Winn; on an escutcheon of pretence: Argent, a chevron gules between three calves sable, Duncalf. Crest: An eagle displayed or, Thomas Winn, of Ackton, co. York, married 11 December, 1753, Mary, daughter of Humphrey Duncalf, of Highgate, co. Middlesex, and died 7 May, 1780. His son, Edmund Mark Winn, succeeded as 7th Baronet of Nostell.

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THE LITTLE STREET

BY JAN VERMEER VAN DELFT

From the Rijksmuseum, Amsterdam

THE REARRANGEMENT OF THE COLLECTION OF ARMS IN THE NEUE HOFBURG, VIENNA

BY WOLFGANG BORN

VIENNA possesses the biggest collection of arms in the world. The "Harnisch- und Rüstkammer" (the old armoury of the Hapsburg dynasty) was founded by the Emperor Frederick III (1415-1493). He is the first Hapsburg, whose weapons have been preserved to us. His son and successor, the Emperor Maximilian I (1459-1519)—popularly called the "last knight"—was an enthusiastic friend of the armourer's art. This romantic sovereign tried to combine the feudal civilisation of the Middle Ages with the

new humanism. Maximilian carried out his ideas with intellect and temperament. In this way, at least in the plastic arts, in which Gothic and Renaissance forms are mixed, he created a precedent of unique character. The Emperor's huge tomb with many figures in the Court Church of Innsbruck forms a nordic counterpart to the conception of the tomb of the Pope Julius by Michelangelo. It perfectly represents the spirit of the period of Maximilian. His ancestors, knights and ladies in bronze, the most beautiful of which are the work of Peter Vischer, guard the tomb of the sovereign. Isolated they stand—figures come to life out of an armoury.

Under Maximilian's grandson, the Emperor Charles V (1500-1558), the knightly tradition of Maximilian turned more and more into the decorative façade of the new imperialism. The collection grew in proportion to the dynastic power of the Habsburg to such a degree that it



ARMOUR ON BARDED HORSE OF THE EMPEROR MAXIMILIAN I. German, 1490-1510

reflected the whole warlike Europe of that time. After the death of Charles V the Empire and the Armoury were divided. The Spanish half of the arms formed the stock of the Real Armeria in Madrid, the Austrian half that of the Viennese collection of to-day. The Renaissance house, in which the old armoury was placed, the so-called "Stallburg," is still to be seen in Vienna. The Austrian collection has undergone frequent changes. Its first half remained in Vienna as the Imperial Arsenal, the second one was transferred to the Archduke Ferdinand of Tyrol (1529-1595), who exhibited it in his castle Ambras, near Innsbruck, and enlarged it greatly. He conceived the gorgeous plan of bringing together the arms of the most famous warriors of the XVth and XVIth centuries. His circumspect secretary, Schrenck von Notzingen, carried on a correspondence with all the dynasties of Europe, in order to realize the ideas of Ferdinand. The work was not only successful, but even crowned by a magnificently got-up book, the first catalogue of a collection of arms ever printed, and, moreover, illustrated with engravings. This book, indeed, "Armamentarium heroicum serenissimi principis Ferdinandi archiducis, etc.," did not appear until 1601, after the death of the Archduke. Shortly afterwards, in the year 1606, both these collections, which had increased in the meantime, were owned by the same person without being put together: Rudolph II bought the castle and collection of Ambras for not less



DRESS SWORD OF THE EMPEROR FRANCIS I (1708-1765). Hilt of gilt iron. The holes of the blade contained pearls. Franz Matzenkopf, Salzburg

than 170,000 florins. What was romantic with Maximilian and Ferdinand became with him morbid and fantastic. He imposed his extravagant sense of beauty upon the collection.

Since 1806 both collections have been in Vienna, where at first they were exhibited in separate buildings. In 1889 the Emperor Franz Joseph inaugurated the Kunsthistorisches Museum, where finally the Habsburg collection of arms has been exhibited as an imposing whole. The superficially decorative, but really arid arrangement of that time, reminding one of an arsenal, could not satisfy modern taste any more. The idea of the present Director-in-Chief, Dr. Alfred Stix, to reorganize the collection in the course of the reorganization of the Kunsthistorisches Museum (see *Apollo*, June, 1936, "Hidden Works of Art Come to Light," by the present author) was carried out by the energetic Director of the collection, Dr. August Gross, and his assistant, Dr. Bruno Thomas. Dr. Gross rearranged the collection, which had been transferred from the Kunsthistorisches Museum to the Neue Hofburg, in accordance to his own plan, helped by Professor Thomas T. Hoopes (Assistant Director of the City Art Museum in St. Louis, Mo.), a famous specialist for the history of firearms. This rearrangement fulfils the different demands of historical order, of beauty of effect and suitability as an object for studies. This end has been attained first by representing in detail the activity of the princes, who influenced the civilization of their periods; secondly, by considering the arms as works of art and accordingly exhibiting them as isolated objects; and, thirdly, by freeing the show collection from all padding. A separate collection for students was formed from the objects of only typical interest. Many gorgeous tapestries, chosen according to their subjects from the national collection of "Gobelins," serve as a background to illustrate the former use of these arms and at the same time to render the gay textures of knightly equipment. A well-edited illustrated catalogue has been issued.

The earliest objects of the collection—helmets and swords of the dark ages—really form only an introduction. The continuous representation of the history of arms does not begin before the Gothic period. The type of a heaume with crest, which since the XIIIth century belonged to the equipment of a knight as an indispensable requisite in the battle and in the tournament, is represented by a perfectly preserved example of the third quarter of the

XIVth century. In those days the chain mail, which originated in the Orient, is remodelled gradually to the distinctly European plate-armour. The heavy heaume was superseded in battle by the bassinet, a helmet more adapted to the form of the head with a vizor, which can be raised, whereas it was retained in the tournament. About 1420 the plate armour was fully developed. The form of the plate armour is first determined by a technical principle, which remained the same through the centuries; the system of iron plates and rings joined by links ("geschobene Rüstung") enabling the wearer to move. The changes to which the form of the armour is subjected have their origin partly in the unceasing perfection of workmanship. Beside this the armour accommodated itself to the actual technique of fighting, and it is very interesting to observe that jousting armour did not change for a hundred years after the three main forms of tourney—tilting, coursing and fighting on foot—had reached its definite formation. Finally, the same law of formal evolution, which is effective in all branches of art, influences the evolution of the form of the weapon. It is evident that the fashion of clothing influenced the form of the armour, but not all corresponding features between fashion and armour are to be understood as produced by this influence. For fashion is a branch of art too, at least to a certain degree. Nevertheless, there is an important æsthetic difference between the costume and the armour caused by the difference of material. The textile fabric conforms to the movements of the body and falls into folds, whilst the armour as a metallic object remains rigid on the whole in spite of its links. Armour is plastic, and moreover in the most radical, the "cubic" sense of the word, whilst the clothing impresses us as "pictorial" (the word "pictorial" used as an æsthetic concept). Consequently the formal evolution of armour is more connected with the evolution of sculpture than is the evolution of clothing.

The Viennese Arms Collection possesses the oldest perfectly preserved plate armour of the then leading workshop in Europe: the battle-armour of the Elector Frederic the Victorious, Count Palatine of the Rhine, made by Tomaso da Missaglia of Milan, from about 1450. The inclination to form points (elbow-joints and shoes), edges (comb of the helmet) and angles



HALBERT OF THE EMPEROR FERDINAND I.
German 1563

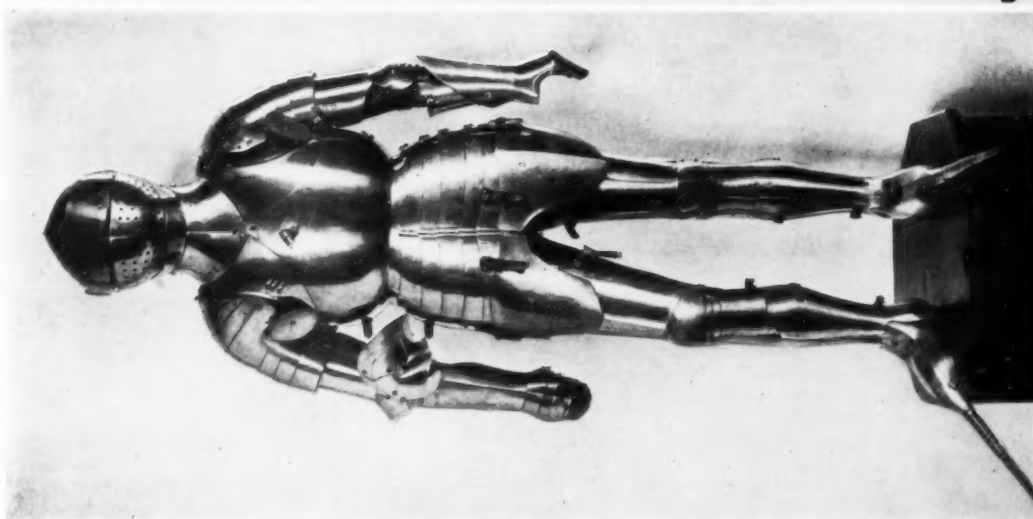


JOUSTING ARMOUR OF GASPARRO FRACASSO, MILANESE
AMBASSADOR OF THE IMPERIAL COURT OF VIENNA
(about 1510). Antonio da Missaglia. Milan, about 1480

(hips) is typical of the Gothic style. But the style is still tempered by the ingenious attempt to fit the forms of the armour to the body. An object of the collection, which dates no more than twenty years later, the armour of the Archduke Sigismund of Tyrol, made in Nürnberg, corresponds exactly through its protruding silhouette and the preciousness of its ornamentation with the contemporary ideal of sculpture, which is familiar to us particularly through the carved wood altars of the late Gothic period.

The figure of the Emperor Maximilian I in armour on horseback forms the centre of the first room, in which the Gothic and the Renaissance arms are exhibited. The parts of this masterpiece of armoury date between 1490 and 1510. The horse armour still contains elements of late Gothic decoration,

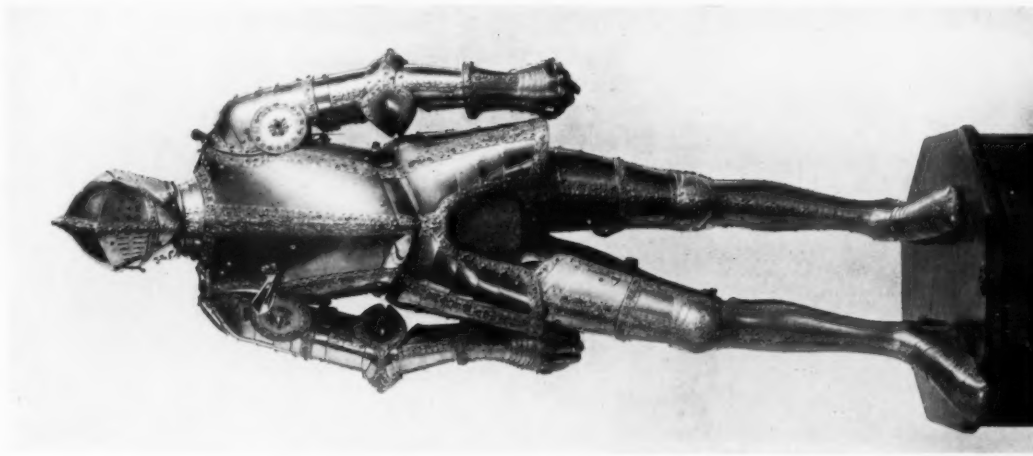
e.g., the holding a shield angel on the breast-plate (Fürbug). The prevailing traits of the emperor's armour, which is composed of parts of different armours, are still Gothic, although the shoes are already of Renaissance form. The fully evolved Maximilian armour impresses us as an organic contemporary Renaissance sculpture. The ideal of slenderness is replaced by that of solid massiveness. Harmonic articulation supersedes the sense of ornamentation. Beside this the Maximilian armour assumes a peculiarity, which is ascribed to a personal invention of the Emperor. The metal is no longer smooth, but fluted. It is on the principle of modern corrugated iron, which serves to strengthen a metallic plate without augmenting its weight. Especially the iron skirts or aprons of the armours worn at the "Old German Boxing" were fluted. At the same



ARMOUR OF THE ELECTOR FREDERICK I THE VICTORIOUS, COUNT PALATINE OF THE RHINE (1425-1476). Tomaso da Missaglia. Milan, 1450-1460



JOUSTING ARMOUR OF PHILIPP THE BEAUTIFUL (1478-1506), KING OF CASTILE. German, about 1500

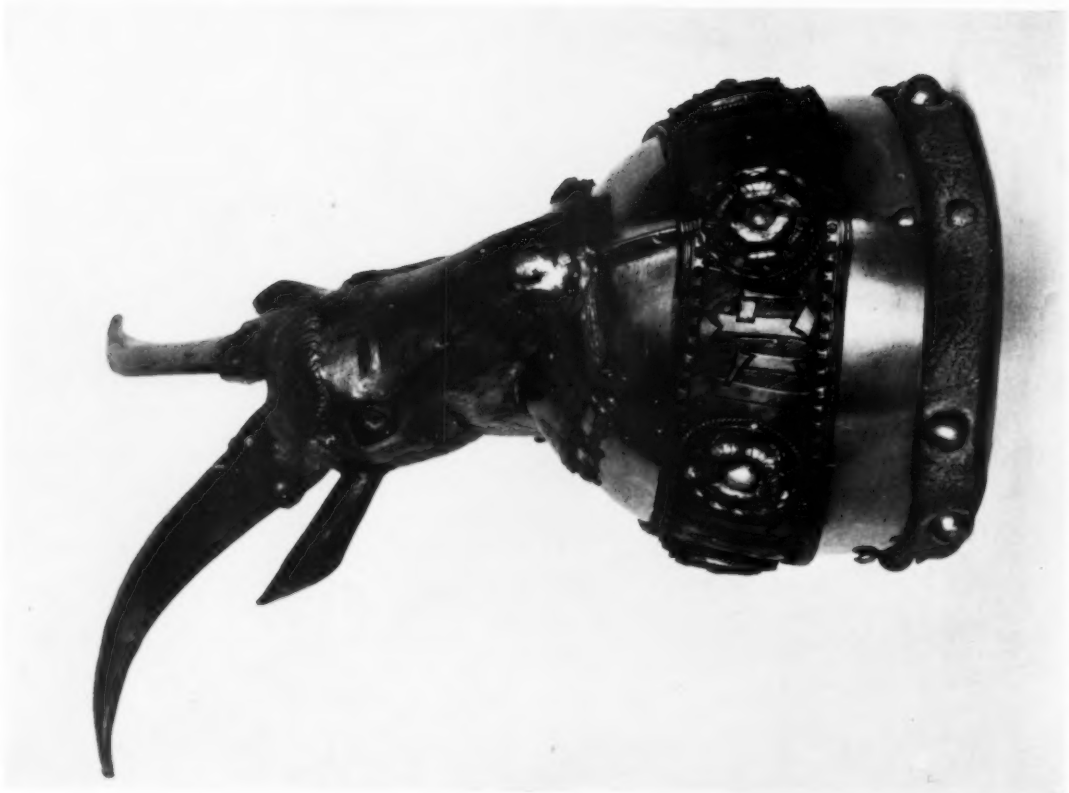


PARADE ARMOUR OF THE EMPEROR CHARLES V (1500-1558). With gilt ornaments. German, about 1550

APOLLO



OPEN HELMET ("Zischägge"), Hungarian shape of Oriental origin, belonging to a parade armour of silver of the Archduke Ferdinand of Tyrol (1529-1595). German, about 1560



PARADE HELMET OF GEORG CASTRIOTA, called Skanderbeg, Prince of Albania (1412-1468). With crest in form of a head of goat made of embossed gilt copper. Italian, second third of XVth century



FLASK WITH APPLIED COLOURED LEATHER MOSAIC.
Turkish, middle of the XVIth century

time the slashed and puffed costume of the lansquenets was imitated by embossing horizontal bands into the armours. Several helmets of the Maximilian armours are provided with vizors, forming grotesque masks, the so-called "Schembart." These masks have a demon-scaring meaning, like the masks which are still worn by Austrian peasants in remote Alpine villages at certain ritual dances. It must be remembered that the most important armourers of Maximilian had their workshops in Innsbruck. Beside this the Maximilian armour was richly decorated with figures and floral ornamentation, which was etched in the metal. This principle, upon which is based the graphic technique of etching too, was invented at the end of the XVth century in Italy. In the middle of the XVth century the armour became again slimmer and more graceful, corresponding to the change of style in the late Renaissance, and at the same time the smooth surface was covered with plastic forms. On the state-armour of the Emperor Charles V, made in Germany of

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tempered steel with ornaments of gilt brass about 1550, the relief is still used moderately in the form of ribbons, which stress the articulation of the armour. The not much later dated state-armour of the Archduke Ferdinand of Tyrol, which originates from an Italian workshop of more evolved style (Lucio Piccinino of Milan), is a copy of a Roman example. It is overcharged with high reliefs like the products of the applied arts of the time, the jugs, vases, bowls, etc. Oriental forms of weapons came to Europe through the Turkish wars, in which the Archduke Ferdinand himself took part. The open helmet, the so-called "Zischägge," which was especially popular with the Hungarian troops, is a Turkish form of helmet. Archduke Ferdinand, who liked festival pomp and fanciful arranged tournaments, possessed beside other weapons of exotic character a gorgeous armour of silver of Turkish style, which is preserved with its whole original equipment of embroidered stuff.

After the armour had surpassed itself in splendid decoration under Rudolf II (1552-1612) a sudden change to objectivity of forms took place. In the XVIIth century the armour gradually loses its artistic importance. Instead of it the small arms became a favourite object of the applied arts in the Baroque period.



PARADE BUCKLER OF ARCHDUKE FERDINAND OF TYROL
(1529-1595). Lucio Piccinino of Milan. About 1552

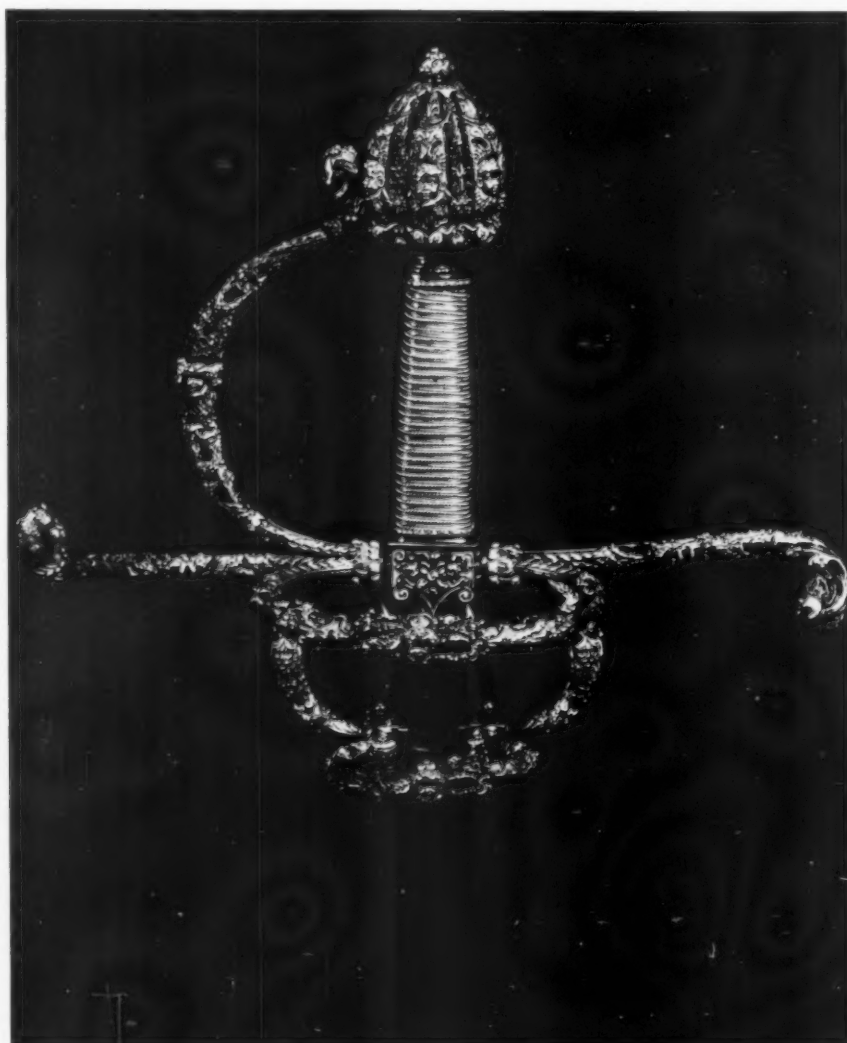
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A P O L L O

This evolution, which is here only summarily sketched, is represented in the Viennese Collection by about 2,000 selected examples. It is a special attraction of the collection that its objects are mostly relics of historical personalities. There are there, *e.g.*, an elegantly painted banner of William of Orange, a strange helmet with a sculptured crest in the form of a goat head of Scanderbeg, the national hero of Albania, and the breast-plate of an armour of the famous Condottieri Colleoni.

But apart from these historic qualities the artistic value of the collection is singular, as it served at all times less as a depot of war equipment than for artistic appreciation. Under the special departments of the collection there

are several of extraordinary interest, *e.g.*, the rich series of tournament arms, the splendid hunting weapons, the hafted weapons with attached wheel-lock pistols and the Oriental weapons, which fill a whole room. This Oriental room contains as its centre the booty of the Turkish wars. There are to be found the rarest examples of Oriental decorative techniques such as the quivers and canteens provided with applied leather ornaments. In the rearrangement of the tournament room the fortunately preserved tournament books of Maximilian and Ferdinand are likewise exhibited. In their water-colours they give a very vivid idea of the appearance of the historic owners of the arms exhibited when jousting.



RAPIER OF
THE
EMPEROR
CHARLES V
(1500-1558).

Hilt of gold
and enamel.
Spanish, about
1550. Blade
made by
Antonio
Piccinino,
Milan

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gold
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THE SYRENS

Georgiana, Duchess of Devonshire, and her sister, Lady Duncannon
by Thomas Rowlandson

From the Original Drawing in possession of Messrs. Frank T. Sabin, Ltd.

A NOTE ON ROWLANDSON

BY HERBERT FAUST



Fig. I. THE COACH BOOKING OFFICE

FROM a bibliography of Rowlandson one would conclude that he was primarily a caricaturist. Joseph Grégo, who wrote two volumes on this artist and his works, gave it the title "Rowlandson the Caricaturist"; Bryan's Dictionary mentions him as "a celebrated designer and etcher of caricatures and humorous subjects"; a useful short history of "The English Water Colour Painters" alludes to him only as "the caricaturist who with his pen could perform miracles of expression." Even Mr. James Laver, in his "History of British and American Etching," professes to feel gratitude for the fact that "he was directed by circumstances in the field where his true genius had scope"—*scilicet* caricature.

For the second time now Messrs. Frank Sabin's have given us an opportunity to verify this estimate of Rowlandson, and for the second time we should be convinced, by this new show of over one hundred examples, that Rowlandson was much more than a caricaturist. In point of fact one is brought to regret that so great, so charming, so aristocratic an artist was induced by circumstances to give his *line* and the delicate washes in which it is bathed an interest which is quite irrelevant, if not even inimical to it. The general impression of such a show as this is light, airy and feminine in its caressing appeal. Only occasionally is there a stronger note than a pale pink and a pale green; only occasionally—and that in the earlier work—is there a reinforcement of form by more *solid* shading. Rowlandson's reed-pen dances over the paper with almost choreographic elegance.

Rowlandson, who was born in 1756, was sent to Paris to study art, in his sixteenth year; when the

ancien régime was not yet seriously affected by the effects of Jean Jacques Rousseau's "wanderings in the forest"; when Boucher had not a twelve-month before been found dead in his chair in front of his unfinished "Venus at her Toilet," having just prevented his nephew, Jacques Louis David, from gaining the Prix de Rome; when Fragonard was making fame and fortune out of painting "frivolous and voluptuous scenes" for patrons whom later on "gross David of the swollen cheek" was helping to send to the guillotine.

Rowlandson learning French draughtsmanship in such circumstances never forgot the lesson, and throughout his life he preserved something of that aristocratically French elegance which distinguishes him so forcibly from that other, earlier and greater "caricaturist"—Hogarth. Watteau and Callot, apart from Fragonard, come into one's mind when looking at Rowlandson's often diminutive figures.

He was seventy-one when he died, and yet one somehow always seems to think of him as a young man about town with habits perhaps more dissolute than Morland's, but, unlike him, a gentleman in habit and habits to the end.

There is in this exhibition a drawing: "Easterly winds, or scudding under bare poles," and, for comparison, also the cheap hand-coloured etching of the same subject. If Rowlandson had a hand in the etching, he certainly had nothing to do with the colouring, and it is only in such cheap prints as this that one discovers coarseness and vulgarity, with characteristically English mock modesty.

There are many drawings by him in this exhibition in which caricatures and rather tempestuous "sex-



Fig. II. THE SWAN INN. Signed and dated, 1807

appeal" may be registered by those who look for such things, but as in French art even the most "vulgar" incidents are relieved by elegance and reticence of expression, and what really constitutes the value of the work is not such incident but the general design, the calligraphy of the execution and the delicate effectiveness of the handling. To take examples from the drawings here illustrated. "Stowe Gardens" (Fig. IV) is a charming romantic scene reminiscent of Watteau in its setting and even in the fineness of the line. In its implication it is, perhaps, as *naughty* as any Fragonard, and the stout gentleman in the foreground is like a heavy Hogarthian thumbmark.

Again in "Nottingham, the Swan Inn" (Fig. II) we have plenty of Hogarthian incident, but the appeal of the drawing is in the boldness of the design, the exquisite balance of the contrasted forms, the air-bathed architecture, and generally the knowledge and control which lies behind it all. See how heavily the old woman sits the heavy old horse, how lightly the younger one her lighter mount.

If there is caricature and naughtiness in many of these drawings there is nothing of the kind at all in many others. The "Cottage near the Devil's Jump, Duchy of Cornwall, 1812" (Fig. III) is an idyllic landscape nearer to Gainsborough in spirit than to any caricaturist.

In one respect Rowlandson's drawing is that of all great illustrators from the Middle Ages onward: he has his *formulae* for drawing men and women, horses and cows, trees and bushes, only that his *formulae* are the deliberate modification of natural form created out of the medium of expression plus a knowledge of "nature." This knowledge enabled him to handle masses of form, whether of human crowds, of a fleet of

ships or a forest of trees with astonishing assurance, and to unite foreground detail with far distance summariness without confusing the eye.

A "good Rowlandson," and one might almost claim that any inferior kind of Rowlandson is not his work, so consistent seems he to have been in his outlook and executive powers—the earlier work being, as already mentioned, more painter-like and less calligraphic—a good Rowlandson, then, should rank as a work of art of a high order and not as caricature.

The collector, however, has this further and legitimate interest in Rowlandson's work that it is full of associative values of every description. The early drawing—recognizable as such by its richer *chiaroscuro* (Fig. I), for example, shows Rowlandson's friend, Henry Wigstead—the one holding his purse in his hand, and the artist himself with his hand on the counter. The colour plate which faces page 311 of this article is a portrait group composed of "the Beautiful Duchess," Georgiana of Devonshire, and her sister, Lady Duncannon. In "Vauxhall Gardens" may be discovered portraits of Dr. Johnson, Boswell, Goldsmith, Mrs. Thrale and Captain Topham. Dr. Johnson's favourite haunt, "The Wheatsheaf," is represented in "The Wheatsheaf Eating House, Salisbury Court, Fleet Street," and so one might go through the whole of his output and discuss its great historical interest for us of to-day.

The one thing, however, that needs emphasis is that Rowlandson—unlike Gillray and Cruikshank—was an artist of the first rank from whom even French artists such as Daumier and Doré seem to have learnt something. One, therefore, I think, feels regret rather than gratitude for the circumstances which may have prevented him from being even greater than he was.

A NOTE ON ROWLANDSON



Fig. III. COTTAGE NEAR THE DEVIL'S JUMP, DUCHY OF CORNWALL, 1812



Fig. IV. STOWE GARDENS

FURNITURE IN THE COLLECTION OF MR. GEOFFREY BLACKWELL

PART II.

BY R. W. SYMONDS

THE walnut table (Fig. II) is the earliest recorded example of a card table with a serpentine front. In a previous article on Mr. Geoffrey Blackwell's collection I mentioned that the serpentine shape was copied by English cabinet-makers from the French. Its first appearance in English furniture design could not have been much earlier than 1738, for in that year a contributor to the *London Magazine* comments upon "the ridiculous imitation of the French," which had then become fashionable. The frequent use of the serpentine form by cabinet-makers in the last half of the XVIIIth century is proof that they considered it a desirable and graceful feature of design. In this period, commodes, chests of drawers, side-tables, side-boards, and card and dressing tables, were the most usual pieces to be designed with this distinctive shape. Other craftsmen also employed it in the design of their products. The metal-worker made fenders and grates of serpentine form; the silversmith also found it a useful variation for the design of his ware.

That the æsthetic value of the serpentine-line was fully appreciated in the XVIIIth century is apparent from William Hogarth's book, *Analysis of Beauty*. In this work he calls "the precise serpentine-line" the "line of grace." He also writes that "the serpentine-line, by its waving and winding at the same time different ways, leads the eye in a pleasing manner along the continuity of its variety."

The lion mask motif (sometimes with and sometimes without the ring in the lion's mouth) similar to that decorating the four legs of the card-table illustrated (Fig. II), seems to have come into vogue, as regards English furniture, in about 1730. Judging from the quality of extant chairs and tables with legs decorated with lion masks, it appears that this motif was employed solely by chairmakers and joiners who specialized in



Fig. I. A BRACKET CLOCK WITH MOVEMENT BY FRANCIS ROBINSON IN EBONY CASE WITH SILVER MOUNTS. Temp. Queen Anne

these articles of the best and most expensive types. The lion mask motif is of very early origin, and is one that has been employed in a variety of ways at different periods by all European nations. The reason for its brief employment (about twenty years) in the reign of George II by carvers for the decoration of cabriole legs of chairs and tables is difficult to conjecture.

A cabriole leg which has the knee decorated with a lion mask has invariably a paw foot in the place of the claw and ball, which was a bird motif and which would, therefore, conflict with an animal one.

The "slab table on mahogany frame" (Fig. III), as it was termed in the XVIIIth century, has cabriole legs of a particularly graceful contour. The cabriole legs of XVIIIth century chairs and tables varied considerably with regard to the elegance of their form. This was due to two factors: the skill of the carver, and the size of the log of wood employed

for the leg. In a mahogany side-table where price was a consideration, the timber employed for the legs could not be of a large scantling as this would have unduly increased the cost. Such a table would, therefore, have the legs lacking in contour owing to the paucity of material not permitting the development of a graceful curve.¹

Hogarth observes concerning the curvature of cabriole chair legs, that "by their bulging too much in their curvature becoming gross and clumsy; and, on the contrary, as they straighten, becoming mean and poor; . . ."

The oval writing table illustrated (Fig. VIII) is an interesting and rare example. Although it does not possess the rich decorative character of some of the

¹ Joiners sometimes overcame this difficulty by building up the leg, i.e., by increasing the size of the log by gluing pieces on to it. Alternatively, cheaper mahogany of an inferior quality could be used, which could be obtained in logs of a larger scantling.

FURNITURE IN THE COLLECTION OF MR. GEOFFREY BLACKWELL



Fig. II. A WALNUT CARD TABLE OF SERPENTINE FORM WITH LEGS ORNAMENTED WITH LIONS' MASKS. *Circa 1735*

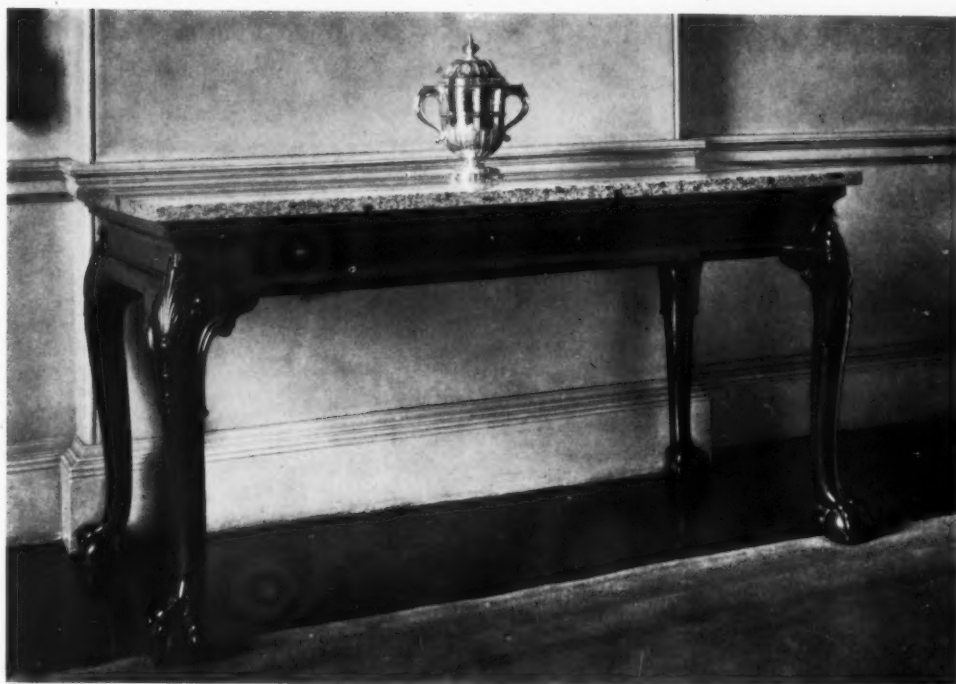


Fig. III. A MARBLE-TOPPED SIDE TABLE ON MAHOGANY FRAME WITH CABRIOLE LEGS OF AN ELEGANT CURVE. Temp. George I



Fig. IV. A MAHOGANY SIDEBOARD TABLE WITH BOW-FRONT OF THE ADAM SCHOOL OF DESIGN.
Circa 1780

earlier pieces in the collection, it, nevertheless, has great merit as regards its design, which possesses simplicity with variety. To again cite William Hogarth, "Simplicity, without variety is wholly insipid, and at best does only not displease; but when variety is join'd to it, then it pleases, because it enhances the pleasure of variety, by giving the eye the power of enjoying it with ease." In the case of the oval, Hogarth writes "The oval also, on account of its variety with simplicity, is as much to be prefer'd to the circle, as the triangle to the square or the pyramid to the cube."

The truth of Hogarth's remarks is borne out by the design of this desk. Although nearly devoid of ornament, which is only present in the inlaid panels to the doors and the intercepting pilasters, yet it has a most satisfying and pleasing appearance.

No example of an oval writing table appears to have been made previous to the last quarter of the XVIIIth century. No such table is shown in either Chippendale's or Ince and Mayhew's book of designs; neither does Heppelwhite illustrate one in his *Cabinet-maker and Upholsterer's Guide*. Thomas Sheraton is the first furniture designer to publish a design of an oval writing table, which he illustrates in his *Cabinet-maker and Upholsterer's Drawing-Book* and describes it as a "library table." Sheraton's design is similar in character to the one in Mr. Blackwell's collection, except that in the former the drawer fronts are shown decorated with an inlaid design and the panelled doors with carved pateræ and mouldings. Two of the drawers are also fitted with rising book rests.

In the text Sheraton gives a full description of this table. He mentions that a similar table has already been executed for the Duke of York, and that "the style of finishing it ought to be in the medium of that which may be turned plain or grand, as neither suits their situation." This criterion is not at variance with Mr. Blackwell's desk as it is not so "grand" as Sheraton's design, and yet is not entirely plain. There is only one other recorded example of an oval writing table, and that is one which was used by the Duke of Wellington, and is now in the Horse Guards, Whitehall.²

In the last quarter of the XVIIIth century the bureau bookcase was superseded by the secretaire bookcase. An elaborate and very fine quality example of the latter is illustrated (Fig. XI). An unusual feature, significant of fine craftsmanship is the carved leaf member of the cornice, but a fundamental defect in its design is the bad proportion of the upper and lower parts. In a bureau bookcase this does not occur as the sloping fall of the bureau divides the front elevation into three parts, whereas in the secretaire bookcase the drawer forms part of the lower portion.

The sideboard table (Fig. IV), with its tapered legs and fluted frieze, is of a type of furniture that belongs to the Adam school of design. Of excellent proportion with the carved ornament, emphasizing the structure and not confusing it, this table is an outstanding example amongst the many XVIIIth century sideboard tables that have survived.

² Illustrated Dictionary of English Furniture, Macquoid and Edwards.

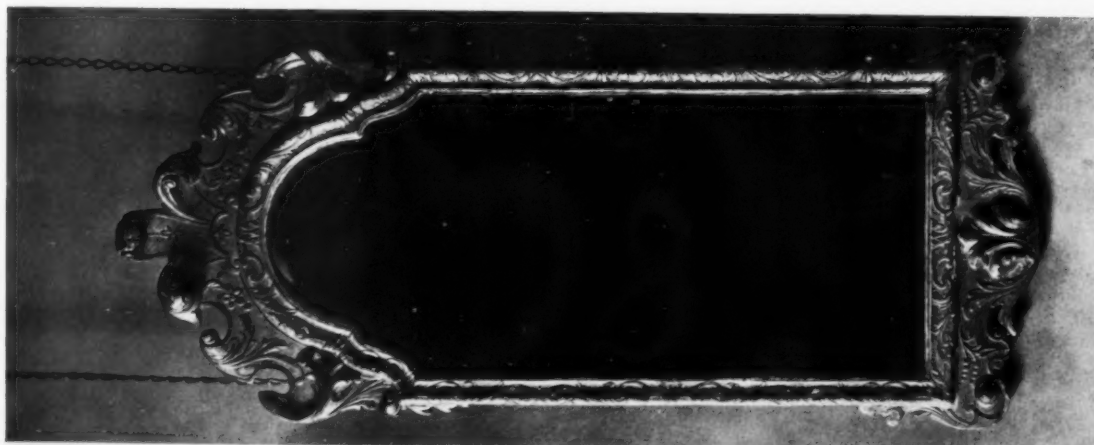


Fig. VII. A LOOKING GLASS WITH GILT GESSO FRAME. Temp. George I

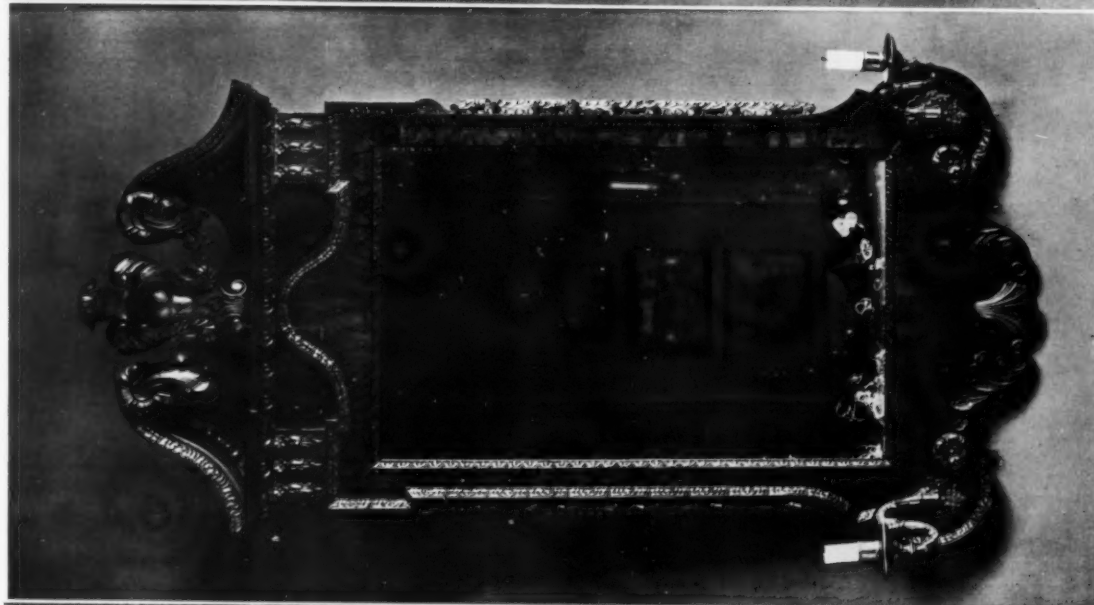


Fig. VI. A LOOKING GLASS WITH THE ENRICHMENTS OF CARVED WALNUT AND THE FRAME VENEERED. Circa 1730

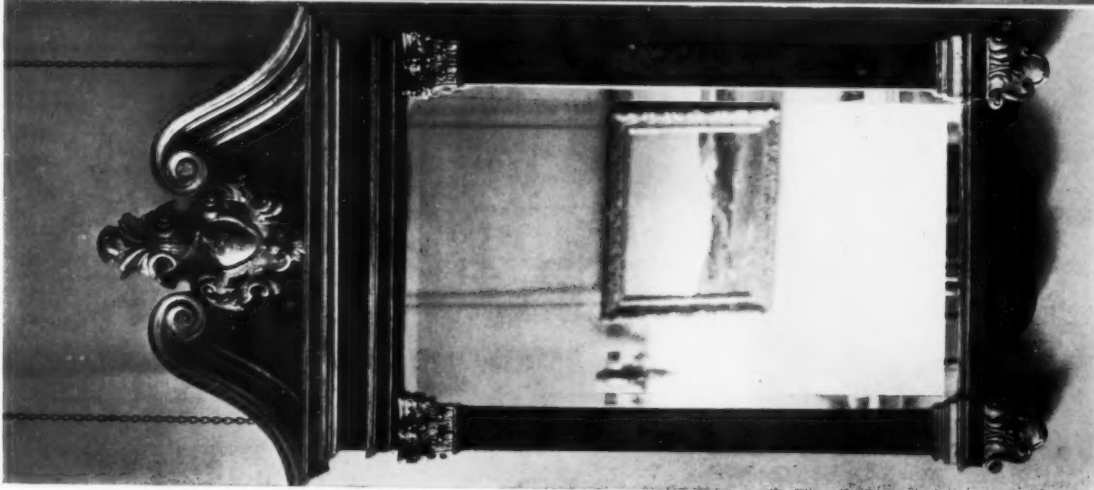


Fig. V. A LOOKING GLASS WITH GILT ENRICHMENTS AND WALNUT VENEER. Circa 1730



Fig. VIII. AN OVAL MAHOGANY WRITING TABLE OF A DESIGN SIMILAR TO A PLATE IN SHERATON'S *DRAWING BOOK* Circa 1790

Mr. Blackwell's looking-glasses, although small in number, are all of exceptional interest. Especially is this true of the beautiful walnut example illustrated (Fig. VI). The majority of walnut-framed looking-glasses have the flat surface of the frame veneered with walnut, and the mouldings and enrichments carved in deal and gilt. In this very exceptional specimen, however, the carving is in walnut and, instead of being gilt, has been polished. Owing to this treatment the carving is, of necessity, of fine quality. Yet one other rare feature of this looking-glass is that it possesses its original metal candle sconces.

The looking-glass (Fig. V) or architectural character, with Corinthian pilasters, is of an unusual type. Its design pleases the eye because it possesses simplicity with variety.

The small mirror with gilt gesso frame (Fig. VII) is one of a pair, and dates from the reign of George I. This type of gesso mirror, with a narrow moulding framing the glass, surmounted by a cresting, and with the bottom terminated by an apron piece, was extremely popular from about 1710 to 1730. In fact, judging from the large number that have survived, it must have been the common looking-glass of this period. But the majority of such looking-glasses did not have the same elaborate design, and fine quality of execution of the gesso work, as the one illustrated.

In considering the bracket clocks in Mr. Blackwell's collection that are illustrated here, the most important is the one with the movement by Thomas Tompion. In my article on this celebrated horologist (*cf. Apollo*, February, 1936) there was quoted from a contemporary account the fact that Thomas Tompion charged 10 pounds for the smallest of his clocks, whereas other clockmakers charged only 6 or 7 pounds. A comparison of the dial of Tompion's clock with that of the clock of Francis Robinson (Fig. I) brings out the superior quality of the former's work. Not only is the general design and lay-out of the dial far more tasteful, but the execution of the engraving and chased mounts is infinitely superior.

The same remarks concerning the dial also apply to the case. The well proportioned domed top, with its well designed handle and the simple chased mounts on the door frame, are far more pleasing than the somewhat showy silver mounts of the Robinson bracket clock. Tompion was not only a horologist of the highest rank, but also a craftsman with a fine sense of design. This bracket clock is numbered 212 on the back plate, which suggests that it was made about 1700.

Francis Robinson was apprenticed to Henry Jones. He was admitted to the Clockmakers' Company in 1707 and from 1722-24 he served the office of Junior, Renter and Senior Warden. In the year 1725 he was elected Master.

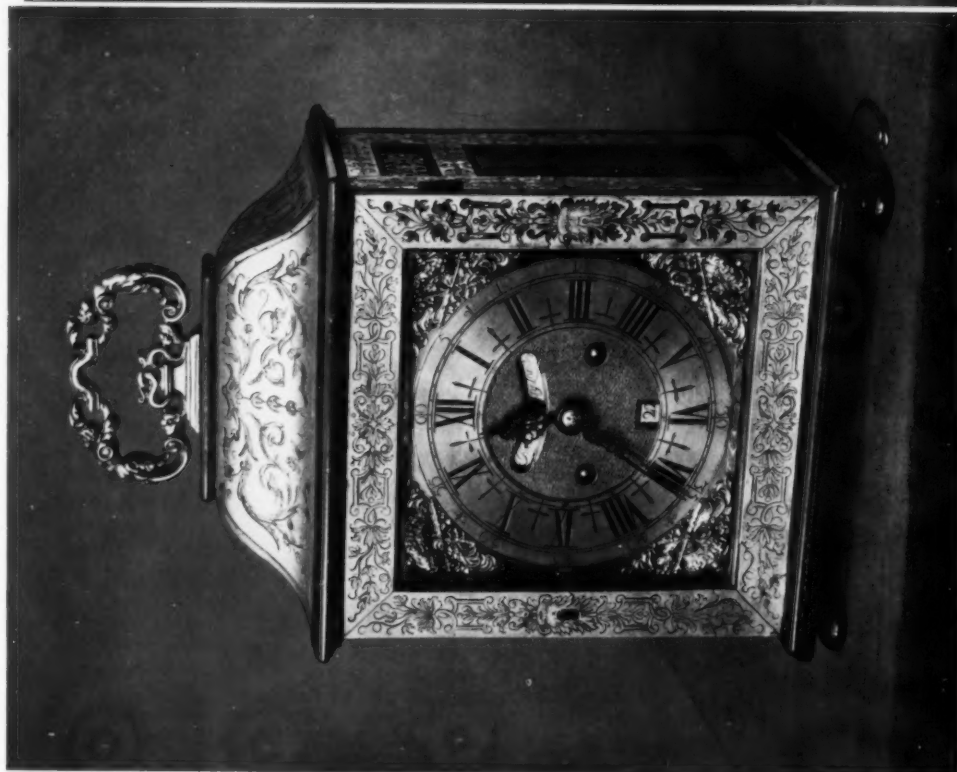


Fig. IX. A BRACKET CLOCK BY HERBERT MASSY IN CASE OVERLAIN WITH SILVER AND BRASS AFTER THE MANNER OF BOULLE FURNITURE. Temp. Queen Anne

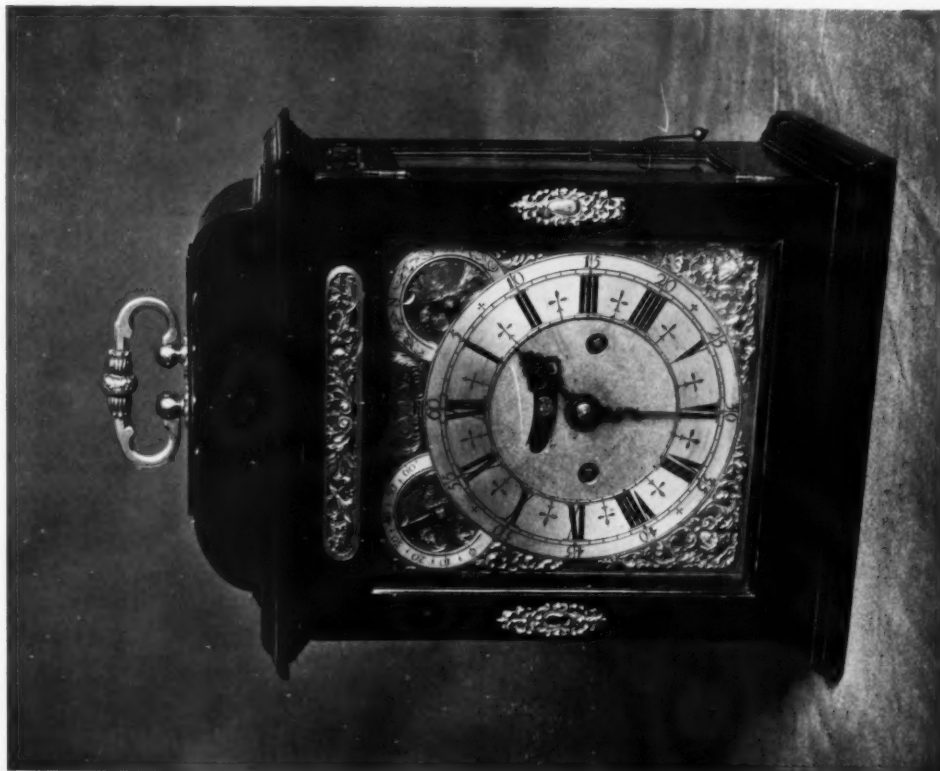


Fig. X. A BRACKET CLOCK WITH MOVEMENT (NUMBER 212) BY THOMAS TOMPION IN VENEERED EBONY CASE. Circa 1700



Fig. XI A MAHOGANY SECRETAIRE BOOKCASE VENEERED WITH FINELY FIGURED WOOD. *Circa 1775*

The third bracket clock (Fig. IX), which has a movement by Herbert Massy, is said originally to have been owned by Queen Anne. The case is decorated with silver and brass in the manner of Boulle work. At Windsor Castle there are several pieces of English furniture decorated in this manner. According to the Royal Household Accounts, Gerrit Jensen, cabinet-maker to the Crown in the time of Charles II, William III and Queen Anne, supplied furniture of this description. It is, therefore, within the bounds of possibility that this clock-case was made by Jensen, as there is, as far as I am aware, no record of any other English cabinet-maker making this English type of Boulle furniture.

The longcase clock (Fig. XII) has a movement made



Fig. XII. A LONGCASE CLOCK WITH MOVEMENT BY THOMAS EAYRE IN WALNUT CASE WITH BRASS MOUNTS. *Circa 1740*

by Thomas Eayre, who was a clockmaker at Kettering. It is recorded that this clockmaker was "for 40 years the first in his profession, chiefly church clocks and bell foundry; he died greatly regretted, 1757."³

A number of clocks by Eayre are to-day in the Cambridge Colleges. The clock illustrated is said originally to have been supplied to the Pares family, who were bankers of Leicester. The quality of the cabinet-work of the case, the fine figured walnut veneer, and the fact that it is decorated with brass mouldings and brass columns to the hood, go to show that this clock was made to special order.

³ Cf. "Old Clocks and Watches and their Makers," F. J. Britten, 5th edit.

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SECRETARY

Wood decorated in red and gold lacquer on a black-lacquered ground. Chinese; about 1720-1735.
Height 8 ft. 5½ ins.; span, 6 ft. 9⅛ ins.

Given by the late Lord Riddell to the Victoria & Albert Museum (W.28-1935)



Fig. I. THREE DRAWER-FRONTS OF THE RIDDELL SECRETARY

A GROUP OF CHINESE SECRETARIES

BY W. A. THORPE

AT the end of the 17th century the Chinese Emperor K'ang Hsi was, *le Roi Soleil* not excepted, the greatest monarch in the world. Not only in the extent of his domains, but in personal ability. When he came to the throne in 1662 he was a boy of eight. From the Chinese point of view he came of an alien race, a military aristocracy which had been called, by accident of conquest not twenty years old, to rule over a nation of farmers and craftsmen and shop-keepers. His immediate task was to create and guide an effective dyarchy which would give equal expression to the vigour of his own people and to the sentimental tradition of old China. He was confronted with immense difficulties. Not least among them was the sinister figure of Wu San-kuei, who made his early years a time of anxiety and tumult. By his quarrel with Li Tzū-ch'êng and his famous letter from Shan-hai-kuan, Wu had put China in the pocket of the Tartars. So long as Wu claimed the prizes of betrayal, K'ang Hsi could do little. Wu died in 1678, and with the end of the civil war which followed, the young Emperor was at last free to examine his cards.

He had sensibilities, and at twenty-seven he made mistakes. He tried to transplant and nationalize the ceramic industry at Ching-tê Chên. A scheme was started for establishing art schools at Peking and developing the native arts on Manchu lines. K'ang Hsi had the sense to drop the Manchu schools and to leave Ching-tê Chên where it was. But it was in foreign policy that his greatest problem lay. On the North-west, Russia was seeking diplomatic relations, and K'ang Hsi first showed his hand in the Treaty of Nertchinsk (1689), which established the principle of extra-territoriality for Manchu China.

On the South-East coast the situation was more complicated. Here the influence of the Manchus had always been weak. For a century the European traders had been pressing for a commercial foothold in China. K'ang Hsi's government were well aware that to admit any but Jesuits to the interior would be fatal in the long

run to Chinese independence. The big business firms in the ports would gladly have granted foothold, and would even have accepted its political consequences, as a counterblast to the Manchus. Le Comte sagely observed that "trade was the *primum mobile* of all their actions." For centuries they had grown rich on their exports to the East India islands and elsewhere, and they did not see why Europe was a different case. Finally the government wished to conciliate the commercial areas—it could not afford to dispense with the large customs revenue which they provided. In the management of these conflicting forces K'ang Hsi showed supreme statesmanship. He admitted his country to the profits of a world market without hindering the domestic fusion of Tartar and native, and without endangering the national integrity of China. Lacking such a saviour, China would have gone the same way as India.

It has been customary to regard lacquered furniture, tea-tables, screens, bandezzas, "armorial" and other porcelain, wall-papers, glass-pictures, bird-paintings, "Canton" enamels, wood-carvings, ivories, and much else, as appendages to the old English manor-house. In English eyes these things were made a long way off, and by very odd "hands." Thrust into European taste by the East India racket of Holland and England, they made a change in European art. More than any other single force they transformed baroque into rococo. They helped to destroy the results of Italian archæology, and in England they released an Anglo-Saxon and Gothic sense of dynamic ornament.

Nevertheless they remain a Chinese triumph. After 1662 "export wares" are the only kind of Chinese art that matters. The native manufacturers, perfect in all their processes, had no vigour to initiate. Even when they were dragooned, as at Ching-tê Chên, the results did not go beyond technical accomplishment. Retail-design, imposed by Europe, translated the craftsmen into a strange and stimulating world. K'ang Hsi made it possible for them to respond effectively, but the real authors of "export wares" were the big distributing

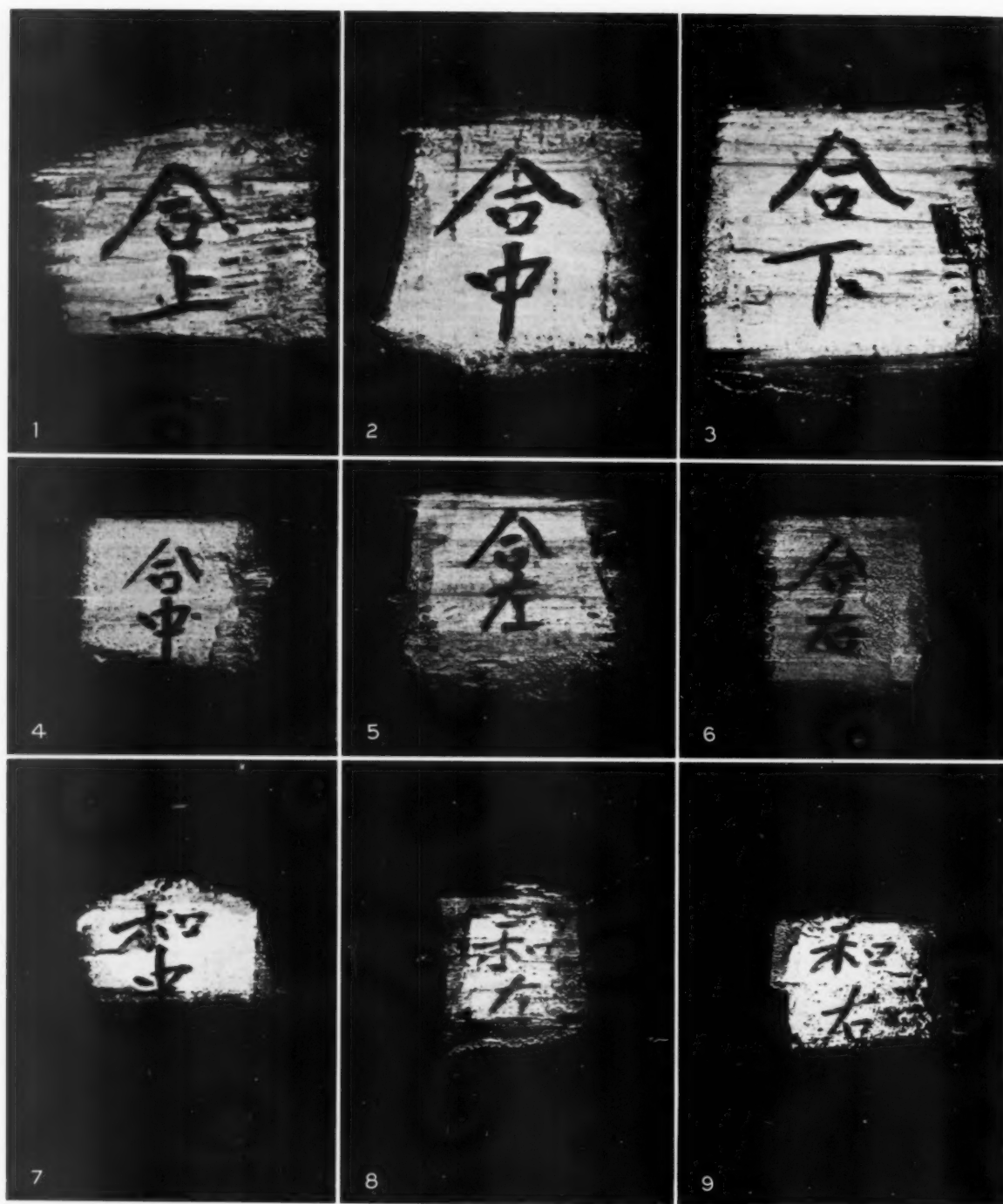


Fig. II. POSITION-MARKS ON DRAWERS OF THE RIDDELL SECRETARY

A GROUP OF CHINESE SECRETARIES

houses which cornered the foreign market in Canton. Such were the firms of Leanqua and Co., Linqua, Anqua, and at a later date Suqua, Pinkey¹, Young Khiqua, Sinqua, Quiqua, Tinqu, Coiqua and many others known only by their pidgin-English names. They showed great skill in protecting their interests on both sides—their European customers on the one hand and their voracious government on the other. English correspondents in Canton who knew the heads of these firms speak of several of them in terms of great admiration. Firms like Leanqua & Co. and Anqua abolished the older complaints that it was difficult to get orders satisfactorily executed in China. In part they owed their wealth to a successful co-ordination of difficult demand with native production. In 1704 "Leanqua & Co. are grown so powerful that it is difficult to do any business without them."² By 1716 Linqua and Anqua "now engross the trade of the port."³ They and their kind may be compared with the Jewish and "Armenian" firms which gave Florentine art its exotic flavour and with the migrant Italians who sold "Renaissance" to the English nobility. But the Chinese stayed at home, and allowed their customers' customers to pay for the freight to Europe.

The arts of this contact are well represented by lacquered secretaries of the kind here illustrated. Figs. V and III show the early development of the type. Whatever the origin of the European secretary, the Canton article evolved from the box-like drawer-cabinets which had long been a staple of "private trade" in East India ships. With empty and renewable drawers these *scrutores* or *screetores*⁴ made a good packing-case for private tea and other useful goods. When ship-room for luxuries was limited and porcelain travelled bowl-in-bowl, they were readily permitted. They could be sold on arrival at a handsome profit to the owner. Then they were treated as curiosities by the rich and stuck up on lavish gilt stands of entirely inappropriate design. About 1685 the Canton merchants became aware of this, and began to compete, with a suitable ensemble (Fig. V). Here the cabinet is developing, not in the European way, but on the lines of a native Buddhist shrine. The beautiful stand of Fig. V, far more successful than its *screetore*, happily combines native ornament with the flavour of baluster turnery in oak table-legs. A later Canton merchant was scarcely less successful with his stand (Fig. III), but he spoiled his cabinet by a top-heavy



Fig. III. CABINET-ON-STAND. Wood lacquered in gold. Chinese; about 1710-25. Height, 7 ft. 10 in. Width, 6 ft. 2 in.

By courtesy of the Pelham Galleries

baroque pediment. We are in the period of cut-throat monopolists like Linqua who added baroque without having digested it.⁵ But Linqua died on 22nd August, 1720, and monopolies were succeeded by co-operative enterprise. On December 23rd, 1720, a guild was formed "of the most considerable Chinese Merchants of the City of Canton for the Good and Benefit of their Commerce with Europeans."⁶ This was the big moment in the history of export design. From now onwards the European market was, as we say, "taped," and it is to the ten or fifteen years following the foundation of this Chamber of Commerce that we may assign the perfected secretary.

¹ Pinkey (Pinquy) did a considerable business in furniture in 1713, and is the type of contractor to be associated with these secretaries (Add. 43730-3, I, 226).

² Morse, *Chronicles*, I, 1926, p. 145.

³ *Ibid.*, p. 156.

⁴ There is authority for *Screetore* (S.P. Col. Cal. 1630-34, 10 Dec., 1632, p. 325, "Martin has . . . for his wife . . . one small screetore"), *Scrutore* (Add. 43730-33, II, 28, 29 Feb., 1715 6, and Herbert, *Travels*, 1667, p. 44), *Scrityores* (Saris, *Voyage*, 1613, ed. Satow, 1900, p. 135) and other variants of Port. *scruttorio*.

⁵ European heraldry could be had on *screetores* in 1714 ("1 pr. Large lacker'd Screetore with crest, &c." Add. MS. u.s., III, 347), but it was not good enough for the E.I.C.'s own heraldry until 1730 ("2 Screens lacquered with the Company's arms for the Directors' Court-room. . . Tls. 241," Morse, *Chronicles*, I, 200). The formation of the Guild significantly intervenes (1720).

⁶ Morse, I, 163. Members paid to the Guild 30 per cent. on sales.

A magnificent example recently given by the late Lord Riddell to the Victoria and Albert Museum (colour-plate) fills a notable gap in the national collections of Chinese art. By this time the European secretary has made its contribution, but the lingering "shrine" recess and the lattice fronts show that the secretary was not made to a paper design brought from Europe. Nor was this cabinet-making done by English cabinet-makers sent out to China for the purpose.⁷ We are concerned with a Chinese designer in the office of a Guild merchant. He is quite at home in William Kent's interpretation of baroque. He manages the bird, the classical columns, the demand for symmetry, even the candle-slides, without denying his "tied" workshop a little of its lazy tradition. And on such an expensive job he is in the van of European fashion. A year or so allowed for the voyages, his time-lag is less than that of an English provincial cabinet-maker, probably not more than five years. Mercantile competence led him and his kind to a method of guiding their puzzled craftsmen through the complexities of a European drawer-system.

The system of position-marks on the drawers of the Riddell secretary is set out below. For convenience of reference to the coloured plate the secretary is regarded as having three parts: chest, desk, cabinet.

I.—CHEST :

- (a) Top drawer. Mark : *ho shang* (Fig. II, 1) = "accord above."
- (b) Middle drawer. Mark : *ho chung* (Fig. II, 2) = "accord middle."
- (c) Bottom drawer. Mark : *ho hsia* (Fig. II, 3) = "accord below."

II.—DESK.

- (a) Centre drawer (below cupboard, between pillar-drawers). Mark : *ho chung* (as Fig. IV. = "accord middle" *Chung*, in a horizontal, instead of a vertical relation as I(b).
- (b) Two drawers of the left-wing column and two of the left-centre column. Mark : *ho tso* (Fig. II, 5) = "accord left." *Left* of course = the opposite of heraldic left.
- (c) Two drawers of the right-centre column and two of the right-wing column. Mark : *ho yu* (Fig. II, 6) = "accord right."
- (d) Two gilt-fronted pillar-drawers, being interchangeable both in fit and in frontal design, are unmarked.

⁷ At an earlier stage compare W. Dampier, *Voyages* (1688), II, 1699, p. 61 of Tonkin : "... in laying on the Lack upon good or fine joyned work they frequently spoil the joynts, edges or corners of Drawes of Cabinets : Besides, our fashions of Utensils differ mightily from theirs, and for that reason Captain Poole, in his second voyage to the country, brought an ingenious Joyner with him, to make fashionable commodities to be lacquered here, as also Deal-boards which are much better than the Pone-wood (poon) of this Country." The *Rainbow*, Captain Poole, reached England from Tonkin on 11 June, 1686, and again on 29 August, 1687 (see C. B. Maybon, *Une factorie angl. au Tonkin* in *Bull. Ec. Franc. Extr. Orient*, X, 1910, pp. 159-204).

⁸ The Company's pair of screens (note 5) cost in Canton 241 tls., at least £400 to-day; but a small percentage of London value. Profits enormous.



Fig. IV. SECRETARY. Wood lacquered in gold and red on black. Chinese ; about 1720-1735

By courtesy of the Pelham Galleries

III.—CABINET.

- (a) Centre drawer (*i.e.*, the drawer just below the shrine recess). Mark : *ho chung* (Fig. II, 7) = "harmony middle." Among the many different Chinese characters transliterated *ho*, the two here mentioned (Fig. II, 1 top, and Fig. II, 7, top) are both pronounced in the second tone, but they are written differently. In meaning they differ only slightly. *Ho* meaning harmony (Fig. II, 7, top), like the Greek *harmonia*, has the concrete meaning "join," but has also many philosophical uses. The other *ho* is a rather more practical word meaning "close fit," "accord." The fact that they are homophones sufficiently explains why one *ho* should be used at one moment, the other *ho* at another.

A GROUP OF CHINESE SECRETARIES



Fig. V. CABINET-ON-STAND. Wood lacquered in gold and red on black. Chinese; about 1700. Height, 5 ft. 11½ in.
Width (doors shut), 3 ft. 6 in. (Victoria and Albert Museum, No. 724-1907)

- (b) The eleven drawers on the left of the centre drawer, though not all on the same level (including the trellis-fronted drawer). Mark: *ho tso* (Fig. II, 8) = "harmony left."¹⁰
- (c) The eleven drawers on the right of the centre drawer, corresponding with III(b) above. Mark: *ho yu* (Fig. II, 9) = "harmony right."¹¹

All the other cabinets here illustrated are marked according to a similar system, and with some of the same characters. There is no space to set out the details. On the Museum cabinet-and-stand (No. 724-1907, Fig. V) the marker has used the characters already mentioned: *shang*, *chung*, *hsia*, *tso*, *yu*, but he does not write either of the *ho* characters. Instead he uses the word *wang* 王, meaning "master" or "lord," of the position which the drawer "owns" (cf. "master-key"). In addition to various two-character marks like those already described, he uses the following three-character marks where they are necessary: *wang tso hsia*, *wang tso shang*, *wang tso chung*, *wang yu shang*, *wang yu chung*, *wang yu hsia*. So we say of a footballer that he "plays left-centre," or "plays inside-right." One of the marks (*wang tso shang*) painted before lacquering is repeated over the ground coat of black lacquer, showing that the marks were necessary to the lacquerers for their guidance in decorating the fronts. The proprietors of the Pelham Galleries have kindly permitted illustration of a cabinet-on-stand (Fig. III) from Lord Kitchener's house at Broom Park (Kent), and a more developed secretary (Fig. IV) of the Riddell type which came from a house at Old Windsor inhabited by W. M. Thackeray. In both these handsome pieces we find a system of position-marks differing only in detail from that already described. *Ho* ("harmony") is preferred to *ho* ("accord") and to *wang* ("master"). Three-character marks occur, whereas they are absent from the Riddell secretary. In a fourth piece, a cabinet-on-stand not unlike Fig. V, recently on view at the same Galleries, four-character position-marks were used where necessary. They were composed of the characters illustrated here.

The position-marks on the backs of the drawers are enclosed within small irregular squares and are brushed on the bare wood in black lacquer of rather light tone resembling the early coating of the black lacquer ground. On the Riddell cabinet and on the others some of the marks have been partly obliterated by the subsequent coats of black lacquer which serves as ground for the decoration. It is therefore evident that position-marks were put on before the decorating processes were begun. But it is difficult to suppose that they were put on before the secretary left the cabinet-maker's shop. They were

not put on merely to show the lacquerers into which socket they could fit a particular drawer removed for decorating. In some cases such a direction was unnecessary; obviously the bottom drawer of the Riddell chest will not fit into the top socket. And obviously in a row of drawers the left-hand drawer will fit into the corresponding right-hand socket, while in a column of drawers an upper drawer will sometimes fit into a lower socket. The marks do not determine absolutely the position by fit of any given drawer. They are chiefly related to the symmetrical balance of the landscapes and other subjects painted on the fronts; else why were they carefully reserved in squares instead of being painted out when the ground of black lacquer was laid? They were probably put on by the lacquer foreman when the bare article came from the cabinet-maker's, and they were probably based on the design sent to both suppliers¹² by the Guild merchant. All this argues business efficiency of a high order. It was Canton's retort to the followers of Stalker and Parker, the slump¹³ in oriental lacquer on the London market (1689), and the English tariff on "japanned or lacquered wares" (1702).¹⁴

In Europe these complicated drawer-systems had served more for intellectual pleasure than for practical convenience. When the Riddell secretary was first admired in England, pigeon-hole logic belonged to the past. In 1714 a primer of vitalism (*la force*) had been written by Leibnitz for Prince Eugene, a connoisseur well known in England. The future lay in irregularity. Therefore the wild little Chinese landscapes of the Riddell drawers (Fig. I) may be welcomed by the not-so-classical *Spectator* (No. 414): "I do not know whether I am singular in my opinion; but for my part I would rather look upon a tree in all its luxuriance and diffusion of boughs and branches than when it is thus cut and trimmed into a mathematical figure; and cannot but fancy that an orchard in flower looks infinitely more delightful than all the little labyrinths of the most finished parterre." The Guild merchants knew this. They were "in buying and selling verie subtil" and they found it "a great advantage to watch the market."¹⁵

¹⁰ It does not of course follow that all tied firms were in Canton. Pelliot's recollection is that the "Coromandel" types were made on the lower Yangtze (TP, XXV, 1928, 128).

¹¹ "Lacq'd ware of Tonqueen and China are great druggs," comment of the Court of the E.I.C. on the return of the *Princess* in 1689 (Morse, *Chronicles*, I, p. 64). This was the result of: (a) glut in "mighty different" Chinese articles (Cf. Le Comte, *Memoirs*, 1697, p. 157, of the Europeans who "accept whatsoever the Chineses expose for sale"); and (b) under-cutting by London japanners contemporary with Stalker and Parker, already a prosperous trade in 1695 (Cf. Luttrell, *Brief Relation*, III, 1857, p. 513).

¹² 12-13 Will. III, c. 11, 15. Duties were payable "according to the true or real value to be ascertained by the gross price at the candle," net drawback being about 35% (H. Saxby, *Brit. Customs*, 1757, p. 355). After this measure the Canton merchants, handicapped by the excess profits of English middlemen, had no chance at all against cheap London lacquer, unless "Utensils" did not "differ mightily" from those of European households. European design virtually begins in 1702.

¹³ J. G. Mendoza, *Historia* (1585), tr. Parke 1588, repr. 1853, I, 32.

¹⁴ Dampier (1688), u.s., II, 51.

¹⁵ Owing to photographic convenience the marks illustrated are not always the identical mark on the back of the drawer mentioned. But the mark illustrated is always a mark, from the Riddell secretary, of the same type as that on the back of the drawer(s) mentioned.

A GROUP OF CHINESE SECRETARIES



Fig. VI. THE RIDDELL SECRETARY, with doors closed

A FORGOTTEN ENGLISH GOLDSMITH AND HIS WORK

BY E. ALFRED JONES

ONE Miles Prance, of Covent Garden, goldsmith, claims to have discovered the murderers of Sir Edmund Bery Godfrey in 1678, according to his narrative printed in 1679. The narrative begins with a fulsome eulogy of Prince Rupert, Duke of Cumberland, etc., and proceeds to deplore his loss of the custom of most of the Roman Catholics of England, which had been very beneficial to him as a goldsmith. One of his works was an image of the Virgin Mary, to be sent to Maryland by Mr. Harcourt,¹ who declared to Prance that Charles II was to be murdered.

According to a biographical note by the publishers, Miles Prance was born at Estwood in the Parish of March, Isle of Ely, the son of Simon Prance, gentleman, once the owner of an estate in that parish and in the town of Cambridge, a frugal and virtuous man. As a staunch Royalist, Simon Prance was plundered of his property and was sentenced to imprisonment for two years in St. John's College, Cambridge, his *alma mater*. At the University his contemporary and friend was Oliver Cromwell, now his cruel persecutor. Incensed by the conduct to the King of the Cromwellian party, though calling themselves Protestants, he forsook his co-religionists and passed over to the tents of the Romanists, in part through the influence of one Mr. Paris, of Pudding Norton in Norfolk, a gentleman of large estate and himself a prisoner with Simon Prance in St. John's College. Unfortunately for the accuracy of this statement neither of these names is in that indispensable work, Venn's "Alumni Cantabrigienses," nor can any record be found of their imprisonment at that college.

¹ Probably William Harcourt (1625-79) jesuit (real name Aylwerth), for whom a large reward was offered for his apprehension during the Titus Oates excitement. He escaped to Holland and died there. (D. N. B.)



Fig. I. SILVER TANKARD, engraved with "The Plague of London." Date 1675-76. In the Collection of Mrs. David Gubbay

All the children of Simon Prance were educated in, and remained members of, the Church of Rome, except Miles, "Whom God did happily redeem from error and superstitions of that Church." Two sons became priests and two daughters nuns.

Miles Prance was now "addicted to a trade," and accordingly he "pitched upon that of a goldsmith, a beneficial employment amongst men of the Roman profession (in which, till of late, he continued)," for whom he made crucifixes, images, chalices, candlesticks and other trinkets of silver work. He was turned out of the Queen's service, on

which a great part of his livelihood depended.

Green, Hill and Berry were the murderers of Sir Edmund Bery Godfrey at Somerset House.

In the printed Narrative is a copy of the following certificate :

"These are to Certifie whom it may Concern, That Miles Prance hath and enjoyeth from Her Majesty the Yearly Salary of 20 pounds, for his Care and Pains, as Silver-Smith, in looking to the Plate of her Majesty's Chappell at Somerset-House. In Witness whereof, I have hereunto set my hand. July the 1st. 1671.

THO. GODDEN, Treasurer of Her Majesties Chappell."

May 10, 1687.—"Royal Warrant dormant to acknowledge satisfaction upon record of the judgment passed upon Miles Prance to Trinity term 1686, who was convicted by his own confession of horrid perjury and sentenced to stand in the pillory, to be whipped from Newgate to Tyburn, pay a fine of 100*l*. and to remain in prison till same was paid; he having petitioned to be discharged from said fine and imprisonment, which the King is graciously inclined to do." ("Calendar of Treasury Books," 1685-1689, Vol. VIII, Pt. III,



Fig. II. THE OTHER SIDE OF THE SAME TANKARD, engraved with
"The Great Fire of London"

pp. 1351-2.) He attempted to escape to the Continent in December, 1688, but was captured off Gravesend. No proceedings were, however, taken against him, and it is thought probable that ultimately he found employment abroad (D. N. B.).

The heroic services of Sir Edmund Bery Godfrey are commemorated by some silver tankards and a flagon, preserved to this day. One of these tankards—of the characteristic Charles II type with a low cover—was acquired by the late Mr. J. Pierpont Morgan, and is illustrated in the present writer's catalogue of that collection. It is adorned with the arms of Charles II and with those of Sir Edmund himself, and is engraved with a crude representation of the Plague of London and the following inscription:

Ex Dono E : B G : Militis
Irenarchæ seduli, Integerimi :
Quem

Post Egregiam in fugandâ peste præstitam operam
Carolus secundus semper Augustus
Assensu Procerum a secretis Consilijs
In Perpetuam tantæ Pietatis Memoriam
Argenteo donavit Oenophoro, et vere Regio,
Hoc Ampliore modo insignito.
Gratia Dei et Regis Caroli secundi
Pestis Alijs sibi salus
E : B G : 1665.

On the other side is an equally crude engraved panel, illustrating the Fire of London, with the following inscription:

Vir reverà Reipublicæ Natus
Cum urbem Imānis vastabat Ignis,

Dei Providentiâ et virtute suâ
Flāmarum medio, Tutus, et Illustris
Deinde Cogente Rege
(At Merito) Emicuit Eques Auratus
E : B G : 7th 1666

Cætera Loquentur Pauperes et Trivia.

The date of this tankard is 1673-4, and the maker's mark is OS with pellets above and a trefoil below, in a plain shield, as in Jackson for 1671-2.

A similar tankard with the same inscriptions and with the same engraved scenes of the Plague and Fire of London, dated 1675-6, by a silversmith using as his mark his initials IN, with a mullet below in a heart-shaped punch, was presented to the Corporation of Sudbury by Sir Gervas Elwes, Member of Parliament for that borough from 1661 to 1684. Another of the same date, with a tall and dignified flagon, is in the possession of a well-known peer. Both the latter vessels are engraved with the same scenes and inscriptions and came from the same London workshop as the Sudbury tankard.

Yet another tankard (1675-6), by the same maker as the last three vessels, is in the collection of Mrs. David Gubbay, by whose courtesy it is illustrated.

Pepys records in his diary for May 1st, 1667, that he had seen at Sir Robert Vyner's, the Court goldsmith-banker, two or three great silver flagons made with inscriptions as gifts from the King to such and such persons of quality as did stay in town during the late great plague, for the keeping things in order in the town. But the above tankards and flagon are subsequent to this date.

STRAW MARQUETRY

PART II

BY THOMAS W. BAGSHAWE (Hon. Curator, Luton Public Museum)

WE now come to a time when there is proof that straw marquetry was being produced on a commercial scale in this country, for when Arthur Young visited Dunstable in 1768 he said that "at that place is a manufacture of basket-work, which they have carried to a great perfection of neatness and ingenuity, and make of hats, boxes, baskets, etc., a large quantity annually; but not a great number of hands are employed by it. These various fancy articles are of different coloured straws."

Cruikshank, in an engraving published in 1796 (Fig. XII), shows us that dealers in "Dunstable Ware" were evidently sufficiently worthy of notice to have attracted his caricaturing. Unfortunately, neither the old lady with her whiskery chin, nor her young companion with the robust limbs, is carrying an example of straw marquetry!

In a book entitled "Dunstable-logia," by Charles Lamborn, printed and published in Dunstable (=Dunstable, Bedfordshire) in 1859, he very considerably explains to us the method by which straw marquetry was produced, and also gives us proof of a theory I have always held, that a lot of objects classed as made by French prisoners may be native craftsmanship of this country. He tells us, writing of the XVIIth and first half of the XVIIIth centuries that: "The original trade of Dunstable consisted in ornamental straw-work, which formed a very pleasing branch of art, and is especially interesting to the natives of this town, since its cultivation led to several improvements in the tools used, and in straw hat making."

"The tedious process of splitting, opening, flattening and polishing straws by hand, was superseded by an ingenious little machine, which performs the work more quickly, equally and effectually."

"In ornamental straw work the straw is dyed, of various colours. The process of dyeing being complete, the straws must be sorted, not only for distinct colours, but for shades of the same colour; because it generally happens that a number of straws dyed in the same solution do not all take the same shade. The rough edges are then cut smooth, for which purpose they ought to be placed upon a hard even board, and so covered with a thin flat iron ruler, that the ragged portion only may project; this is cut off by means of a lancet-shaped knife."

"It is recommended to paste the under surface of the straws thus prepared to large sheets of thin paper; each sheet to contain one distinct colour or tint, and

when the pasting is completed, to subject the whole to a strong pressure in a press, taking care to interpose between each sheet of straws a few folds of blotting paper, and a stout board the size of the sheet. After remaining in the press for about twenty-four hours the sheets may be removed and preserved for use in a large portfolio."

"Ornamental strawwork is of two kinds; one presenting a flat surface, and the other raised. The first preparatory processes are the same for both kinds of work, the raised specimens being the result of a strong pressure in a mould."

"The most simple description of work is in imitation of the ancient tapestries, called Bergamots; it is accomplished by means of narrow length of straws, of different colours, cut from the sheets prepared as already described. These lengths are first pasted on paper side by side, the order of which must be determined by the taste of the operator."

"For example. In order to produce a figure of bergamot, the following process must be adopted: A number of lengths of straws of different colours must be 'passed,' side by side, upon a sheet of paper thus: One of blue, one-tenth of an inch in width; then one of white, one of blue, one of yellow, one of black, and four of azure, all three-tenths of an inch in width; one of green, one-tenth of an inch; one of azure, one of green, one of yellow, one of red, and four of azure, all three-tenths of an inch in width; one of black, one-tenth of an inch in width; one of azure, one of black, one of yellow, one of blue, four of azure, all three-tenths of an inch in width."

"In this arrangement, there are three series, each separated by a narrow length, which commences the series. If the paper is not full, a new series can be added, and varied according to taste; but it is necessary always to finish with a complete series."

"This arrangement must now be subjected to a tolerably strong pressure until dry; it is then cut into strips, at right angles, to the direction of the length, and each strip is to be one-tenth of an inch in thickness. Each of these strips of course contains all the colours employed in the first arrangement; they are to be pasted one by one, upon another sheet of paper, and by varying the heights of the extremities of the strips, according to a determinate order, a variety of pleasing patterns can be produced."

* Sic. He meant "pasted."



Fig. XII. ITINERANT DEALERS IN DUNSTABLE WARE (Luton Museum)

STRAW MARQUETRY



Fig. XIV. STRAW-WORK MADE BY A FRENCH PRISONER IN 1812 (Victoria and Albert Museum)

"By varying the above process and employing moulds, a variety of beautiful figures are produced. Several specimens submitted to my inspection, were of most elaborate design.

"When laid work was made use of in the manufacture of hats and bonnets, it was cut into strips of different widths, for the front and head-piece, out of pasteboard, so that but little sewing was required. This kind of work constituted the principal trade of the town till the end of the last century. While the number of coaches passing through the town found a ready means for the manufacturer to dispose of his goods, which were sold to passengers and private families, in the porch of the 'Sugar Loaf.' . . ."

It is known that French prisoners in this country were making boxes and pictures or panels in straw marquetry during the period of 1793-1815. Certain objects preserved in Peterborough Museum were made by prisoners confined at the Depot or prison at Norman Cross. A prisoner named Jean De la Porte was the artist of several beautiful pictures or panels in straw marquetry. He was a corporal who fought against the British at Trafalgar. His favourite subject was Peterborough Cathedral. One of his panels—the West Front of the Cathedral measures 19½ in. by 16¾ in. A note on the back states that it was "bought at the barracks in 1813 by Dr. Strong, Archdeacon of Northampton and Chaplain to King William IV. At his death in 1850 it became the property of B. H. H., in whose family it has since remained." General Strong still owns the diary of the Archdeacon, his great grandfather, in which is the entry: "October

10th, 1811. Drove to the Barracks and paid Dr. Walker for Straw Minsr. £2 os. od."

A panel by the same artist preserved in Peterborough Museum represents a "Cosak Officer," according to the original printed label. Reference to the MSS. catalogue informs us that it bore at the back the following words: "Monsieur De Laporte, Prisoner de Guerre, Norman Cross, Le Troisième de Juillet Mille huit cents douze."

A straw-work panel (Fig. XIV) in the Victoria and Albert Museum (595-1906) has recorded on the back in ink the name of the maker:

"Monsieur De leporte
Prisonnier de Guerre
Norman Cross
Le Quatorzième d'Août
Mille huit cents dix."

Other known French prisoner artists in straw marquetry whose works are preserved in Peterborough Museum are Grieg, whose name appears on a silk holder, Ribout and Jacques Gourny, on small boxes, Godfroy, on a work cabinet and Corn on a silk holder.

There is a variety of different objects covered with straw marquetry and attributed to the work of French prisoners. Firstly, come the panels which I have mentioned above, produced purely and simply as pictures; then work-boxes with divisions and drawers to hold silks, cottons, needles, buttons, and so on; cabinets; desks; trinket-boxes; tea-caddies; small boxes of all shapes and sizes, some resembling books; and oddments such as fire screens, plates, spectacle cases, and pen and pencil cases. I have even two Noah's arks in my collection.

Figs. XV and XVI are two views of a work-box in Peterborough Museum, which is known to have been purchased at Norman Cross in 1810 by the donor's father, for the sum of £1. It is lined throughout with straw marquetry, and measures 9½ in. long by 6½ in. deep by 4½ in. high. It is a common type of box, of which I have seen many variations.

The work-box shown in Fig. XVII belongs to a class of which I have also seen several examples. The bone feet, drawer knobs and keyhole escutcheons seem typical

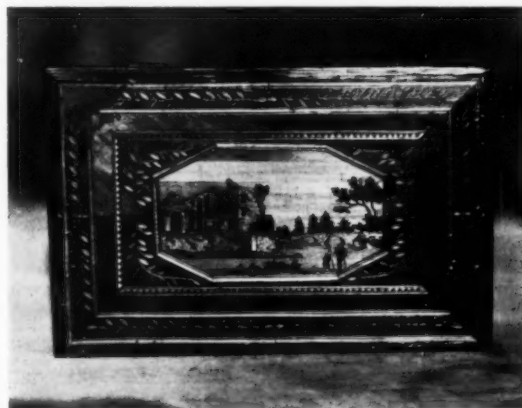


Fig. XV. STRAW-WORK BOX MADE BY A FRENCH PRISONER IN 1810 (Peterborough Museum)

of "French prisoner" work. The box measures 12 $\frac{3}{4}$ in. by 12 $\frac{3}{4}$ in., and stands 7 $\frac{1}{4}$ in. high.

Whilst there is no particular reason to suppose that the oval box shown in Fig. XVIII was not made by a French prisoner, yet it might well be a specimen of "Dunstable Ware." It is a pointed oval box made of cardboard covered with straw marquetry and lined with old white paper. The decorative panels are in cut paper, coloured, and the figures of the date are also each cut out of a separate piece of paper and then stuck on the box.

Sometimes bone-work objects were decorated with straw-work. In Peterborough Museum there also is a telescope with the tube covered with straw marquetry instead of the usual leather casing. It belonged to Major Kelly, the last Brigade-Major at the barracks.

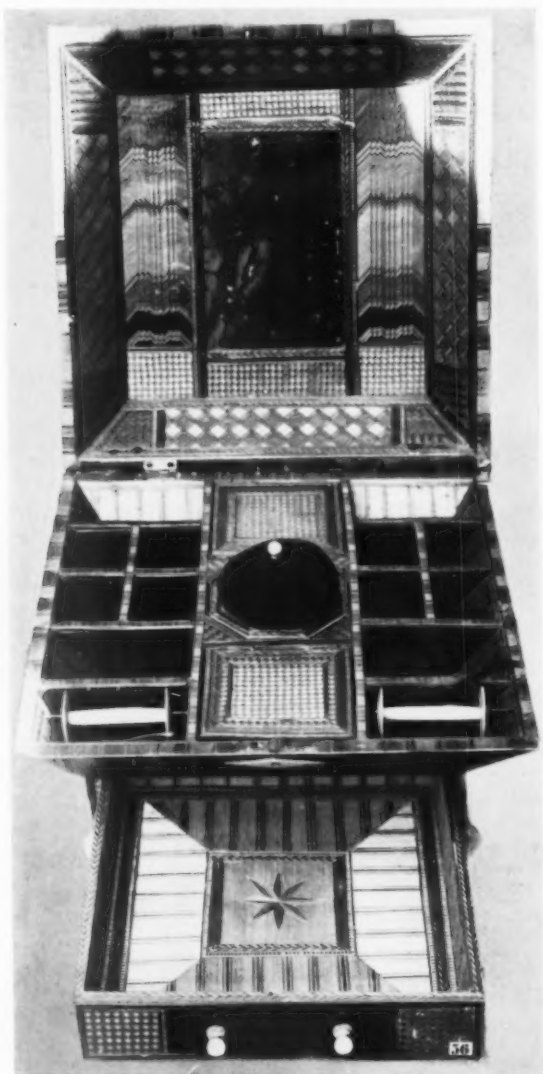


Fig. XVII. WORK-BOX COVERED WITH STRAW MARQUETRY MADE BY A FRENCH PRISONER (Peterborough Museum)



Fig. XVI. STRAW-WORK BOX. Interior of Fig. XV (Peterborough Museum)

It is often stated that the colours used for staining the straws used in this marquetry work were obtained from the tea served to the prisoners. Dr. T. J. Walker, however, quite rightly points out in his book, "The Depot for Prisoners of War at Norman Cross, Huntingdonshire," that "The reader may be spared the effort of trying to account for the loss of the art of extracting such colours from such a source, by recognising the fact that no tea was served out to a prisoner, except to those in the hospital, and that it would be far cheaper for the prisoners to buy the dyes in the outside market than to purchase tea—which was at that time a costly article used only by persons with good incomes—from which to extract these mythical dyes."

If only the writing at the foot of the fine straw-work panel of Napoleon on St. Helena (Fig. XIX) had been legible it would have probably solved one of the problems of straw marquetry. However, what can be read gives us a clue that such objects were made on a commercial scale in France after the Napoleonic Wars. On the left-hand slip is written, "Déposé à la Préfecture le 24 Août 1828 à Lyon." The centre slip—alas, the most



Fig. XVIII. OVAL BOX COVERED WITH STRAW MARQUETRY. English. Early XIXth century (Peterborough Museum)

STRAW MARQUETRY



Fig. XIX. STRAW-WORK PANEL. French. Dated 1819
(Author's Collection)

important and the most illegible—tells us on the second line that it was “Dessiné d’après Nature en 1819.” The rest of the wording cannot be made out. The right-hand slip is printed and records that the picture was “FAIT PAR LE SIEUR RICHOM 18—.” The panel is framed in a wood frame covered with straw marquetry and measures 2 ft. 5 in. by 2 ft. Napoleon’s face alone is the only part of the picture which is not made of straw marquetry, this having been cut out from an engraving.

From the end of the Napoleonic Wars until the middle of the century straw marquetry was no doubt produced in this country in the region of the hat making area of South Bedfordshire.

Lamborn, who was mentioned earlier on, gives us the date of its decline in Bedfordshire, for he writes in 1859 that “The remains of this once flourishing and highly-interesting trade still lingers in the town, although shorn of its pristine ingenuity and loveliness. A few simple table mats and pipe-light cases now constitute the sole object of the artistes’ employment, and they are only of the old school; so that every year they decrease in number, causing the probability that in a very few years it will cease altogether.”

NN

Modern examples of straw marquetry from China and Japan have none of that charm and originality which was present in the work done by those of the olden days.

Collectors of straw marquetry, who are also familiar with Tunbridge Ware, must be struck by the extraordinary resemblance between the two crafts, almost suggesting that one was influenced by the other, possibly on account of its lesser antiquity the Tunbridge Ware by the straw-work.

I do not claim in this article to have in any way solved the mysteries of the provenance of objects decorated with straw marquetry. All I have tried to do is to endeavour to disentangle some of the known examples and sort them into groups with suggested dates and countries of origin. No doubt as other pieces come to light and more dates, names of artists and places of manufacture are known difficulties will gradually vanish.

* * *

I am indebted to Mr. Ralph Edwards, of the Victoria and Albert Museum, and Mr. F. Dobbs, of the Peterborough Museum, for information about specimens in their respective collections.

NOTES FROM PARIS

EXHIBITION OF XXth CENTURY ARTISTS AT THE GALERIE DURAND-RUEL;
SILVERWARE IN THE EXHIBITION AT THE MUSEE DES ARTS DECORATIFS

BY ALEXANDER WATT

DR. ALBERT CHARPENTIER, who, more than once, has given his generous support to the shows held at the Galerie Durand-Ruel, has now organized (in aid of charity) an imposing exhibition of paintings by XXth century artists at this same gallery. A considerable variety of subject and style is presented in this collection of seventy-eight paintings by forty-eight different artists, some of whom were painting their last canvases at the beginning of the century, while others were only just setting out on an artistic career. The exhibits have not been arranged according to tendencies, for here are paintings by the Impressionists and Post-Impressionists hanging next to the more modern efforts of Matisse, Braque, Van Dongen, Dufy, Gromaire, Rouault and Soutine. This juxtaposition of paintings of opposing style adds a further interest to the exhibition.

With the exception of two, all the exhibits on the first wall of the front room are the product of living artists. Bonnard comes first with a "Compotier de fruits," a fine still-life painted in a subtle harmony of colour typical of this able artist's work. Vuillard, who ranks with Bonnard, is exhibiting a portrait of Madame Hessel painted in an intimate bourgeois interior. "Le diabolio" is the only picture in the exhibition by de la Fresnaye. This geometric abstract composition is a masterpiece by an artist of great talent who died at the dawn of a brilliant artistic career, and who has yet to be fully appreciated. Hanging in the middle of this wall is one of the well-known Mother and Child compositions of Picasso's blue period. "Nature morte à la poupée," by Laprade, appears weak next to this large Picasso. Modigliani is the other unfortunate artist who died a premature death. "La femme blonde" is a typical example of his art. There is less of the negro influence than usual in this attractive figure study. "Le petit patissier," by Soutine, is one of the finest things produced by this artist. It is painted in a symphony of whites and reds and is less wild and distorted than most of his compositions.

Two interesting gouaches by Toulouse-Lautrec dominate the pictures on the adjoining wall. "La lettre" is a finished work painted in a low even tonality of blues, mauves and greens. It depicts a young woman, of the familiar Moulin Rouge type, seated in a small, dingy bedroom (so ably described) reading a letter. "A



"L'OFFRANDE"

From the Durand-Ruel Exhibition

By GAUGUIN

work by one of the Fauves on account of its unconventional drawing and striking colour scheme. "Baigneuse," by Degas, is a fine nude study in pastel. But one gets easily tired of this recurring woman-in-a-tub motif.

Suzanne Valadon exhibits a powerful flower painting, remarkable for its force yet delicacy of line and brilliancy of colour. Mother and son show their work together, for here is an enchanting Utrillo, of the white period. "L'église de Groslay" is one of the finest things produced by this artist. The walls of the church are plaster white, the roof dirty green and brown, and the sky electric blue. "Place du Tertre à Montmartre," a product of the year 1910, is painted in a similar colour scheme and rivals it for quality. "Le quai du Louvre," by Marquet, although typically dreary in subject, is painted in a subtle harmony of low tones. Hanging next to this is a vivid polychromatic study of unusual subject by Soutine. "Le banc" is reminiscent of some of the smaller canvases of Van Gogh. A large composition, the famous "Le piano," by Renoir, stands out in striking contrast to the smaller and later works which hang either side of it. The outstanding qualities in this picture are its balance of composition, rhythm of line, harmony of rich colour, and delicacy of Renoir's "petites touches" technique. Three paintings on the end wall claim special attention: a "Paysage," by Cezanne; "La fabrique de chaises," by Rousseau; and another very fine gouache sketch of a lady sitting in a box at the theatre, by Lautrec.

The second room holds a collection of canvases of equal interest. The first picture on the left wall is again by Bonnard. "Nu au miroir" is an excellent nude study. Hanging next to this is another rare nude study. "Nu à la baignoire" is a most unusual painting by Degas. Monsieur Ambroise Vollard has kindly lent this from his

table chez M. et Mme. Thadée Natanson" is one of those unfinished gouache sketches which are typical of the work of this great French master. His power of draughtsmanship is evinced in the few lines with which he has so deftly portrayed the character of the three people seated at table; especially that of the bearded gentleman seen three-quarter back view. The carafe of water is in itself a marvel of impressionism. Between these two pictures hang a Degas and a Cezanne. "Danseuses" is one of Degas's well-known compositions in pastel. "Les pommes vertes," a rare little still-life painting by Cezanne, might be mistaken for a

NOTES FROM PARIS



AU PIANO By RENOIR
From the Durand-Ruel Exhibition

unique collection. The technique of this painting is a curious one for Degas. Seen from a distance it is easily mistaken for a pastel, for the large blurred flakes of paint give this effect. The colour composition is carried out in a simple harmony of red, white and blue. The design is a peculiar one: the beautifully modelled figure, with her back turned, clings on to a chair in a climbing attitude, completely dividing the composition diagonally. Dufy illustrates his genius as a colour scientist in a charming little interior scene entitled "Arums." "Peinture," by Gromaire, is a powerful piece of painting, in every sense of the word. "Intimité," by Vallotton, although a good example of this artist's placid painting, loses next to it. Between this and an interior by Vuillard, "Portrait de la mère de l'artiste," hangs a composition by Monet which may be regarded as the quiddity of the art of impressionism. "Londres. Le Parlement, soleil dans le brouillard" is an astonishingly exact impression, if little else. "Venise. Le Grand Canal," by the same artist, is less successful. Few artists indeed have ever been able to convey the subtle atmosphere of Venice. Corot, as seen in the recent exhibition at the Orangerie, who could so admirably translate on to canvas the limpid atmosphere of the Ile de France; and Monet, who gave such perfect renderings of the Normandy landscape, were both incapable of catching the mysterious beauty of Venice.

The first pictures on the next wall are a curious Surréaliste conception by Redon, "Tête de femme"; and a poor figure composition of the blue period, "L'Etreinte," unworthy of the great name of Picasso. In the centre, however, hang six paintings of the rarest quality. "Les deux baigneuses" and "Jeunes femmes lisant," conscientiously designed and drawn in Renoir's noted mannerism of soft contours and freedom of line, and painted in a sparkling colour scheme, are two nude studies which contrast with the more decisive, decorative, spontaneous qualities of "L'Offrande" and "Te pape

nave nave," by Gauguin. Above these well-known Tahitian compositions hang two very fine still-life paintings by Bonnard and Cézanne. "Nu aux bras levés" is a good example of the incomparable art of Rouault. It is extraordinary for its fierce abandon of line and its delicacy of flesh tints. That expert draughtsman, Dunoyer de Segonzac, shows a very pleasing large still-life, "Nature morte à la soupière blanche." Derain might have been better represented in this exhibition. His "Paysage. Les Lecques" is an inconsequent, rather slack piece of painting. He has done many finer things than this. A "Jas de Bouffan" landscape, with a remarkable perspective of the Mont Ste. Victoire, by Cézanne, is the last important painting of quality in this imposing exhibition of works by XXth century artists.

In my last Notes from Paris it was impossible to include mention of the admirable collection of silverware of the provinces of France, which completes the remarkable exhibition of tools and instruments, showing at the Musée des Arts Décoratifs. Much of the success of this section of the exhibition is to be attributed to the diligence with which Monsieur Jacques Helft has, for a number of years, studied the hall-marks of the silverware of the provinces of France and turned this laborious research work to most useful account in a catalogue which is no less than a rare and valuable document for the study of French silverware. Apart from the pleasure of viewing this extensive exhibition, this catalogue enables one to learn and understand a great deal of the subject.

One of the principal features of French silverware of the XVIth, XVIIth and XVIIIth centuries, as indicated in this exhibition, is the special manufacture in certain regions of certain categories of objects. Thus, we find that teapots generally came from Flanders and Bordeaux, sugar-casters from the ports of Marseille and



SILVER SUGAR CASTER engraved with the arms of the Marquis de Raincourt (Corporation of Besançon, 1769).
From a Private Collection



SILVER WATER-JUG. (Corporation of Dijon, 1700)
From the Collection of M. David-Weill.

Bordeaux (where sugar-cane was imported), wine cups from the vineyard districts, chafing-dishes from the North and écuelles from Strasbourg.

There are some 600 pieces of silverware from the provinces on exhibition. These have been divided up into twenty-eight groups of pieces stamped with the marks of the jurisdictions of Aix, Amiens, Angers, Bayonne, Besançon, Bordeaux, Caen, Dijon, Grenoble, Lille, Lyon, Metz, Montpellier, Nancy, Orleans, Pau, Perpignan, Poitiers, Reims, Rennes, Rouen, Riom, La Rochelle, Strasbourg, Toulouse, Tours, Troyes and Paris.

While it is comparatively easy to trace the origin, date and authorship of silverware produced in Paris, considerable difficulty may arise in tracing particulars of silverware produced in the provinces. At the end of the Ancien Régime there existed 177 Goldsmith and Silversmith Corporations, but silverware was also produced in nearly three hundred other towns, the silversmiths of which depended on the neighbouring corporation. Certain silversmiths, too, were exempt from stamping their work with the corporation mark on paying an annual fixed sum to the supervisor. For these and other involved reasons, silverware from the provinces of France may be found to be stamped with a confusing number of marks, making identification very difficult. An attempt to attribute date and origin according to style can likewise lead to confusion, for whereas in Paris the Louis XIV style altered about 1730, it continued to be favoured for a number of years in the provinces. In the North, for example, specimens of this style were still to be found up till the end of the reign of Louis XV. Again, certain families would add to

their collection from generation to generation, and, as often as not, ask the silversmiths to complete their services after the style of the ware already in their possession. However, the engraving of arms on silverware can sometimes be useful for identification purposes, for they nearly always belonged to families of the province from which it originated.

Several specially chosen pieces originating from Paris complete this fine exhibition. It is interesting to compare these specimens with those from the provinces. Here, also, the peculiarities of each regional school may be noted: Strasbourg, for example, was famous for its rare quality of silver-gilt; Languedoc and Roussillon for a certain flamboyant style, etc.

Outstanding exhibits include a magnificent gravy-ladle, engraved with the arms of a bishop of the Lagny family (stamped with the mark of the corporation of Toulon, 1784); a caster (corporation of Amiens, 1670); a great roasting-fork (corporation of Bayonne, 1755); a magnificent sugar-caster, engraved with the arms of the Marquis de Raincourt (corporation of Besançon, 1769); a very fine water-jug (corporation of Dijon, 1700); a teapot, engraved with the arms of Gabriel Louis François, Marquis de Neuville and Duc de Villeroy (corporation of Lille, 1749); a milk-jug (stamped three times with the mark of the master silversmith, Pierre Mougenot, Nancy, about 1770); a great soup-ladle, engraved with the arms "Le Clerc" (corporation of Reims, 1781); a teapot (corporation of Brest, 1712); a fine porringer (corporation of Saint-Malo, 1720-21); a large goblet in silver-gilt, engraved with the arms of the corporation of drapers at Strasbourg (Strasbourg, 1731); several pieces of a dinner service in silver-gilt, engraved with the arms of Hesse-Cassel (corporation of Strasbourg, 1784); a soup-tureen, engraved with the arms of Horace Walpole and George I of England (by Nicolas Besnier, Paris, 1726), and a ewer and basin (by Louis Regnard, Paris, 1739).

Apart from these magnificent examples of the art of the silversmith, there are several interesting insculcation plaques in copper on which the silversmiths marked their stamps for listing purposes. These are very valuable for a study of the history of French silverware.



SILVER TEA-POT. (Corporation of Brest; about 1712)
From the Collection of M. H. Pétin.

BOOK REVIEWS

HELLENISTIC ARCHITECTURE. An Introductory Study. By THEODORE FYFE, M.A. With 58 illustrations in text and 29 plates. Cambridge. At the University Press, 1936. Price 21/- net.

Mr. Fyfe has modestly described this work as "an introductory study"; and his subject is so extensive that some such qualification seems necessary. The conquests of Alexander had diffused Greek culture, art and architecture through the East, though Asia Minor naturally received the fullest and most direct influence: but it is to be noted that even there, and yet more farther afield, Oriental influences permeated—one might sometimes say enriched—the Hellenistic message. This applies more specially to lands where the native tradition was strong enough to hold its own; and Egypt was pre-eminently one of these, blending the Greek with her own great tradition.

It may be questioned whether the author is not over-stating his case when he says "is it not true that all late classical expression was not Roman but was based on Hellenism"; and suggests that "even the arch as a decorative feature is seen in Hellenistic development." This does not alter the great fact that the arch is Roman, or even Etruscan, in origin; and that, as Sir Banister Fletcher has said: "The combined use of column, beam and arch is the keynote of the Roman style."

Yet what magnificent material Hellenism has bequeathed for our study, only now being more fully explored. "Ephesus," says Mr. Fyfe, "in particular, takes one's breath away. . . . This temple must have been the supreme achievement of the fourth century in Ionia"; and we may recall that St. Paul's visit to that city of Artemis raised a storm which roused its citizens beyond control. Then Palmyra with its great temple of Bel, Baalbek with its marvellous ruins, including the temples of Bacchus and Jupiter, and further away, in Syria, Slem (*vide* plate) and in Jerash the temples of Artemis and Zeus, which, like Palmyra, may have been to some extent "orientally inspired." Our British Museum is fortunate in possessing some fragments of the famous mausoleum of Halicarnassus and of the Nereid monument at Xanthus.

Two very interesting suggestions are made by the author, one being that classical architecture reached the Renaissance Italians—and later ourselves—mainly through

remains at Rome: but the brothers Adam made a break-away from this by going to Spalato for their material, and bringing thence the most lovely Hellenistic detail. No less useful is his remark that "scenic character was an outstanding fact about later Hellenistic architecture." No one who has studied the Baroque can have failed to notice the same there, especially in the art and architecture of Bernini; and Mr. Fyfe goes on to add "it can safely be said that we find scenic architecture in the shrine of the Bacchus temple at Baalbek, and Barock in the entrance of its cella." Again he finds the same in the front of the rock-cut El-Khasne at Petra, and the treatment of the superb Propylaeum at Jerash. Admirably illustrated, the work is rich in suggestive material. S. B.

MODES AND MANNERS. By MAX VON BOEHN, translated by JOAN JOSHUA. Vols. III and IV. (London: Harrap.) 21s. each vol.

These two volumes deal with customs, manners and dress in the XVIIth and XVIIIth centuries, and are full of entertaining matter. The point of view is mainly German, and occasionally the author's statements cannot be accepted quite literally. Here the translator has often come to our aid with a footnote. Sometimes we get an unexpected glimpse of a familiar historical figure, as when we read that Cardinal Richelieu, wearing green velvet breeches, with castanets, and with bells on his feet, danced a saraband before Anne of Austria.

Man, who is now content to rival the barndoor fowl by day and, at best, the magpie by night, during the XVIIth and XVIIIth centuries almost outdid the peacock in magnificence. It is recorded that one gentleman wore his wife's diamond necklace as a hatband. It would be interesting to know when and why this change in male mentality first took place. Woman becomes every year more beautifully attired, but less expensively. The boast is now, not how much a garment cost, but how little. This is almost as radical a change, dating apparently from the war. In matters of hygiene these smart ladies and gentlemen left much to be desired, and there are some pages in the books that make us glad to be living in a less picturesque but more sanitary age. Clean underclothing on clean bodies was not esteemed in the good old days. External finery was



SLEM, SYRIA (Jebel Druze). ANGLE OF TEMPLE
From "Hellenistic Architecture." Cambridge University Press.

considered the only real necessity. All through our wars with the French, until Napoleon stopped the custom, the fashion doll Pandora was allowed to be sent from Paris to London every month for the benefit of English ladies. An anecdote told in 1690 describes an even more curious case of chivalry. When the French army was besieged by the Spaniards under the Marquis de Castañaga, the French officers, having no more lace, asked the Spaniards to allow the lace dealers to pass through their lines. The request was granted, and the French chose about 10,000 crowns' worth of lace. But the dealers refused to take any money, saying that the Spanish general was paying for it.

In other respects, too, our forefathers' ideas about hostilities differed from our own. Thus we read that during the Seven Years' War the Swabians were not allowed to take their artillery into action for fear of losing it.

Both these volumes are beautifully produced, with illustrations after contemporary pictures and statues on nearly every page, besides a number of full-page colour plates. All readers will regret that the learned and indefatigable author died before the English translation of these two delightful volumes was completed.

C. K. J.

THE ICONOGRAPHY OF THE FIRST DUKE OF WELLINGTON. By Lord GERALD WELLESLEY and JOHN STEEGMANN. Foreword by PHILIP GUEDALLA. (London: J. M. Dent & Sons, Ltd.) 18s.

Lord Gerald Wellesley had an excellent idea in conceiving the plan for this book and, assisted by Mr. John Steegmann, he has carried it out in an admirable fashion. Somewhat startling as it may perhaps sound at first, there is no doubt of the validity of the claim which stands at the head of his introduction: "Of all Britons who have ever lived, Arthur Wellesley, first Duke of Wellington, has been the most portrayed." Add to this that the artists who portrayed the duke were by no means restricted to the British School but belonged, on the contrary, to a considerable number of countries—the greatest amongst them being, indeed, a Spaniard, namely, Goya—and take into further consideration the fact that the portraits of Wellington are scattered over a very wide area geographically—and some idea will have been conveyed of the difficulty of the task here attempted, but also of its fascination. The main part of the book is occupied by a tabulated list of extant portraits, arranged alphabetically under artists' names: the notes on the individual examples are very full and often make very good reading, contemporary letters and other analogous records being freely drawn upon for information. A liberal allowance of illustrations lends vivid point to the descriptions and incidentally bears out Mr. Guedalla's remark in his graceful and witty foreword: "In his foreign portraits the duke has a way of looking like a foreigner. To Goya's fevered eye, as the swift hand was sketching him on the evening after Salamanca, he was quite unmistakably a Spaniard. Others saw him as a Portuguese or even, by the strangest irony of all, as a Frenchman; and one Teutonic hand rendered the features of an aged Viennese, who would undoubtedly have ordered out Imperial and Royal troops to fire on the mob in 1848." Two appendices deal, respectively, with engraved portraits,

of which the original painting or drawing cannot be traced, and with recorded portraits of which the present whereabouts is unknown. In the introduction, Lord Gerald gives a most interesting survey of the whole of his subject in a connected form, producing, in particular, some highly entertaining information about Wellington's attitude towards the artists to whom he had to sit. Notably his experiences at the hands of R. B. Haydon make a truly priceless story, and Lord Gerald has done well to give it in its entirety from Haydon's "Memoirs." Enough has been said to indicate how wide a range of interests is catered for in this book, and how very completely and satisfactorily it is done, the production of the volume being, moreover, all that can be desired.

T. B.

ENGLISH DRAWINGS: AN ANTHOLOGY. Edited with an Introduction by M. T. RITCHIE. (London: Chatto and Windus.) Price 5s. net.

This is a collection of ninety-six English drawings taken mostly from the XVIIIth, XIXth and XXth centuries, which are described by Mr. Ritchie in his Introduction as an anthology and not as a history; and he here fully admits that "historically speaking there are many gaps in this collection." With this reservation the collection here shown is of value and interest, extending from even Matthew Paris (d. 1259) and Nicholas Hilliard (1537-1619) to Augustus John and Duncan Grant in the powerful nude which forms the concluding plate.

On the whole, landscape art is given the preference, and is specially successful in Alexander Cozens, Thomas Monro, Gainsborough and Constable, and Samuel Palmer, whose "Self-portrait" appears on the cover. If by no means complete the volume is a valuable illustration to our many fine draughtsmen, and might well be carried further into fresh material.

S. B.

BOOKS RECEIVED

MASTERPIECES OF FIGURE PAINTING. By ERIC NEWTON. Edited by C. G. HOLME. (The Studio, Ltd., London.) 7s. 6d. in wrappers, 10s. 6d. in cloth.

GLIMPSES OF OLD JAPAN FROM JAPANESE COLOUR PRINTS. Part I Landscape; Part II Figure. By C. G. HOLME. (The Studio, Ltd., London.) 5s. each.

HELLENISTIC ARCHITECTURE. An Introductory Study. By THEODORE FYFE, M.A., F.R.I.B.A., etc. (Cambridge University Press.) 21s.

ANIMAL PAINTING AND ANATOMY. By W. FRANK CALDERON. (Seeley Service & Co., Ltd., London.) 21s.

HISTORIC COSTUMING. By NEVIL TRUMAN. With a Foreword by C. B. COCHRAN. (Sir Isaac Pitman & Sons, Ltd., London.) 10s. 6d.

THE LITERARY CAREER OF SIR JOSHUA REYNOLDS. By FREDERICK WHILEY HILLES, Fellow of Trumbull College and Assistant Professor of English at Yale University. (Cambridge University Press.) 15s.

COLOUR-CONTROL. The Organisation and Control of the Artist's Palette. By FRANK MORLEY FLETCHER. (Faber and Faber.) 6s.

MUSIC'S HANDMAID. By HARRIET COHEN. (Faber and Faber.) 5s.

ANCIENT EGYPTIAN PAINTINGS. Selected, copied and described by NINA M. DAVIES with the Editorial assistance of ALAN H. GARDINER. Vol. I, Plates I to LII. Vol. II, Plates LIII to CIV. Vol. III, Descriptive Text. (University of Chicago Press, U.S.A.; Cambridge University Press, Great Britain and Ireland.) £10. Edition de Luxe £16.

ART NOTES BY THE EDITOR

ROUND THE GALLERIES

THE ROYAL ACADEMY

MUCH writing on works of art and particularly in notices of exhibitions remains, so far as the reader is concerned, hazy and, as it were, lost in the cloud-capped peaks of higher criticism. Apart from the possibility of the guides in this region having themselves lost their way, the reason generally is the absence of a common denominator which will keep guide and followers roped together, giving the latter some knowledge of direction and the stresses and strains encountered on the difficult way. It so happens that this year's Royal Academy exhibition contains one picture which, I believe, may be regarded as such a rope, such a denominator common to the whole of humanity.

I would therefore like the reader to imagine, above the heading of this article, a picture of a stout man of the people, seated in his shirt-sleeves by a table and post-prandially engaged in blowing a cornet, the picture itself bearing the title, "I dreamt that I dwelt in marble halls." It is not necessary to reproduce this work, since wherever this year's Royal Academy show has been noticed, with illustrations, these in most cases included a reproduction of this elaborate "scherzo" from the brush of Mr. George Belcher, of *Punch* fame.

This picture, one may say without exaggeration, is the most popular painting in this year's Royal Academy. A quite overwhelming majority holds that this is really a good picture. It has put the Academy on the map so far as the East End is concerned, and if Bethnal Green confirms the verdict of Mayfair, Tooting Bec no doubt confirms the opinion of Hornsey Rise. And more: wherever a trumpet is known this picture will be understood so well that Fra Angelico's Angels themselves might be excused for pausing to smile at their terrestrial rival, especially if they also knew enough English to appreciate the point of the title.

Here then is our common denominator. We can all understand this picture, high-brow or low-brow, red-skin yellow or black-skin, and even a nordic pale-face. There is no stress nor strain. And the reason is simple. We



THE NYMPH

By ETHEL GABAIN

are not climbing. We are on the ground of the simplest, the broadest and the flattest plain. We enjoy this picture in exactly the same way as we should if we saw the scene in real life before us. I do not, of course, know whether by chance the artist himself witnessed such an actual scene and "reconstructed" it, or whether his sense of humour invented it and induced him to arrange in actuality what he subsequently copied, nor does it matter. The main point is that the majority enjoy this painting because they do not notice the paint. They would enjoy it in just the same way if they saw it as a *Punch* drawing, because they would not consciously see the drawing. Only of course a drawing is both, through smallness of size and absence of colour, less impressive.

Now the interesting point is that the majority of painters and the majority of the public enjoy pictures in this identical manner. They like to remain on level ground, they dislike the effort of climbing, and so it comes about that the majority of painters in the Academy belong to this category in which are included, for example, such various artists as Mr. Campbell Taylor, Mr. Munnings, Dame Laura Knight, Mr. F. W. Elwell, Mr. James Gunn, Mr. Stanhope Forbes, Mr. Simon Elwes, Mr. de Glehn, and so forth and so on. They have not all got Mr. Belcher's sense of humour, nor are they all equally able or willing to *celare artem*, to hide the art of their brush strokes. But on the whole we may say that they all belong to the class of individuals who see in a picture mainly an imitation of nature. Mr. Munnings does this with a dash and a swagger which shows clearly the enjoyment he gets out of the sheer act of brushing, an enjoyment which he certainly communicates to the spectator, but I doubt whether he would regard it as a compliment to be told that his pictures were not "like nature." Then there is the case of Dame Laura Knight, the newly-elected Royal Academician. Her painting, "The Show is On!" is a view behind the scenes of a travelling circus, done so well that one cannot for a moment doubt that she has got all her facts—so far as these concern the circus—absolutely right. But in

her vivid concentration upon these facts she has almost completely forgotten the picture. So no doubt she would wish the spectators to do, except, of course that she would wish them to think: "How clever of her to be able to do this"—a criticism they would also apply to Mr. Belcher's work. Can one use the same measure for her other great painting, "Spring in Cornwall," which was honoured with a Chantrey purchase? I think not. In this picture, upon which she appears to have been engaged for some years, she seems to have been much more conscious of the painting than of nature. Something like an epitome—not to say an allegory—of "Spring" and another one of "Cornwall" seems to have been in her mind alternately, with the result that the spectator's eye becomes engaged in a kind of game of musical chairs, namely, the facts of sight and the facts of vision, between which it seems to scramble in vain for a "seat." Congruity of sight and vision, and the resulting unity of the picture, make the same artist's "Ballet" much more enjoyable and indeed this picture indicates a first step up the hill. Let those who want to know what a hill climber who has got much further up really sees in nature, compare any of Degas's Ballet subjects—of which there are several on view in London just now—with this painting. Degas tells us not what Ballet dancers look like—objectively—but what interested him subjectively. He has chosen his facts in relation to his personal vision, not to his eyesight, which latter, apart from myopic or other ophthalmological affections, is common to all humanity.

The climbing begins when the artist shows sufficient faith in his vision to leave the plains of sight which are common to all. If he has no vision he remains of course contentedly on the common plain all the time. Whether we as the spectators be equally content or not depends on our own capacity for vision. Good and bad works of art are possible on any level, and if the common plain is apt to be full of the commonplace, there is always the probability that the highest heights will be found to be barren.

An artist like Mr. J. Fitton, for example, has left the commonplace so far behind him that one wonders "what the devil he is doing in this *galère*." He seems to me in his three interesting paintings to have come perilously near the barren regions; whilst his near neighbour in Gallery X, Mr. Alfred Thomson, in the painting called "The Dress Stand," seems, for lack of vision, to have dropped from the sublime intention to the ridiculous achievement.

Having in the foregoing done my best to let the reader know, at any rate, where I stand in the matter of æsthetical judgment, I feel a little more justified in the following brief



THE BUILDING OF PRITTLEWELL CHURCH TOWER

Decoration for Public Library, Southend-on-Sea.

By ALAN SORRELL

ART NEWS AND NOTES



By J. MCINTOSH PATRICK

SPRINGTIME IN ESKDALE

account of some of the paintings which have for various or different reasons interested me most.

GALLERY I

Here are a decorative and well-digested portrait group, "Bridget, Jean and Casson, children of Sir Louis and Lady Grey," by Mr. Philip Connard, R.A.; "Squally Weather," a finely-felt atmospheric landscape by Sir Walter W. Russell, R.A.; a well-considered design "Inland Voyage," by Mr. Adrian Hill; "Bathing Machine," by Mrs. Margaret Fitton; and "Spring," by Miss Braida Stanley Creek—the two last good "hill-climbing" efforts; "Sir Edwin Lutyens, K.C.I.E., R.A.," by Mr. Meredith Frampton, A.R.A., excellent in the meticulously severe; Mr. Charles Gere's A.R.A., heroic landscape, "Vale of the Severn from Painswick," hill climbing also but in a different direction; Sir William Rothenstein's somewhat strained but well-modelled "Self - Portrait," with one quality that always distinguishes this artist's work: the pleasing texture of his paint. Next comes "The Harpist," by Mr. Campbell Taylor, a very pleasing view on the common plain; "Lovers Sheltering from a Storm," by Mr. Douglas P. Bliss, some way up the hill and most entertaining; and "Mrs. Harry Sacher," by Mr. Augustus John, R.A.; above the commonplace, of course, like Miss Ethel Walker's portrait of "Charles Marriott, Esquire," but with infinitely greater *probity* of drawing and grip on form.

GALLERY II

Here are Miss Felicity Ashbee's "Portrait of the Artist," a good attempt on a higher plain; "The Man with a Breast-plough, Cotswolds," by Mr. A. S. Hartrick, one of this curiously individual painter's best paintings; Mr. Oliver Hall's "Early Spring: Bardsea Park," as all his work well considered but tending to "brown study."

GALLERY III

This, of course, is the *salle d'honneur*, the room for the big efforts, big in the dimensional sense. There is on the common level Mr. Frederick Elwell's admirable portrait interior, "Lord and Lady Blackford on their Golden Wedding at Compton Castle, Somerset," and next to it the life-size "Portrait Group," by Mr. W. B. E. Ranken, one of the best things known to me of this somewhat boisterous painter. Then "In Church Street,



MRS. DOUGLAS FAIRBANKS

By CATHLEEN MANN

Kensington," by Mr. John Cole; "G. K. Menzies, Esq., C.B.E.," by Mr. T. C. Dugdale, A.R.A., both good of their agreeable kinds; then Dame Laura Knight's "The Show is On!" as a *pièce de résistance*. The centre of attraction on the first long wall is Mr. Frank O. Salisbury's representation of the Jubilee Service at St. Paul's Cathedral. This, considered as an historical record, is a very able performance in which most of the innumerable participants may be individually recognised. Unfortunately, the artist has thought fit to call it "The Heart of the Empire, May 6th, 1935: 'The King shall rejoice in thy strength, O Lord.'"

That is a serious mistake, for the picture lacks all the qualities of poetic fervour such as an apotheosis, which the title implies should possess. Fortunately for the artist, perhaps, for one shudders to think of the bricks of lay-criticism that would have been showered

down on him had poetic vision and not the court's order of precedence controlled his composition.

On the same wall is Mr. August John's virile and spirited "Thomas Barclay, Esq.," but even so authentic an artist has no right to evade difficulties by cutting short the sitter's fingers with an impetuous brush stroke. There is nice quality in Mr. Gregoire Boonazier's "The Black House, Newlyn." Mr. Harry Morley, a newly elected Associate, has, I fear, been permanently injured by "Les Grecs et les Romains," from whom Delacroix begged to be delivered; his "Caledonian Market" comes perilously near a classical solecism, which is a pity because Mr. Morley is one of the few Academic painters who know that one must leave the common level of nature imitation for high ground if common life is to find a high place in art. Mr. A. R. Lawrence's, A.R.A., portrait of Sir Herbert Baker, K.C.I.E., R.A., is a good performance because it really looks what it is eventually intended to be—a "mural painting." Mr. James Bateman's, A.R.A., "Commotion in the Cattle Ring," is, as all this artist's work, a hill-climbing performance. The painting of the bull is magnificent, and the whole picture seen with vision. As a matter of abstract design, however, I find the marginal "commotion" caused by the multitude small forms, or, put differently, the lack of larger quiet spaces, a little



COMMOTION IN THE CATTLE RING

By J. BATEMAN, A.R.A.

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unsatisfying. Next there comes Mr. G. L. Brockhurst's "Armida," a portrait of a young lady whose head and whose body—both admirably and meticulously wrought—contrive to belong to two different pictures. Mr. Brockhurst, I confess, seems to me always deliberately too good to be true, and I have an irrepressible hankering of the *vice versa* kind. Mr. Philip H. Padwick's two skied landscapes here have that poetic quality and decorative aloofness which one expects from him and from painters generally who envisage their works as parts of a wall. That quality seems to me to be absent from Mr. W. G. de Glehn's, R.A., "The Poet, accompanied by some of the Muses, seeks inspiration from Nature," an extremely able performance judged by standards that prevailed in Sargent's time. Rather *thin* in texture but of considerable merit are "Mrs. Robert Lutyens," by Mr. Glyn Philpot, R.A., and "Sir Alfred Woodgate, C.B.E.," by Mr. R. G. Eves, the one considered primarily in the chromatic, the other in the calligraphic sense of execution. Mr. W. Russell Flint's, R.A., "Four Singers of Vera, Southern Spain," must take the blame for the following irresponsible criticism:

If these are really Four Singers of Vera who would not like to go to Vera; but what becomes of the picture if it after all only represents one model from Kensington? Something less good than his "Conversation between Models" in Gallery One.

GALLERY IV

Here Mr. Michael Ross's skied "Miss G. B. Stern" stands out amongst the smaller-sized portraits as an excellent piece of characterization, with distinct traces of "climbing" in it; and Miss Sylvia Gosse's "His Eminence Cardinal Pacelli, Papal Secretary of State," has a richness of colour in the cardinal's robe combined with strong characterization. It is likewise above the plain. Miss Elsie Robertson gives us in "The Harvest, Berkshire," a light and lively shorthand note. Mr. Stanley Grimm's "L. F. Roslyn, Esq.," Mr. Frederick Elwell's "Reginald Ringrose, Esq.," Mr. Gerald F. Kelly's, R.A., "Kenneth O. Hunter, Esq.," and Mr. Christopher Perkins's "Miss Ann Carson" are all able portraiture, of which, however, Mr. Grimm's and Mr. Perkins's, both "skied," are on the higher level of intention. Mr. Belcher's elaborate humour, to which I



MISS ANN CARSON

By CHRISTOPHER PERKINS

have already alluded, will cause Mr. Stanhope Forbes's modest seriousness in "The Footbridge" to be overlooked. And I suppose one ought at least to mention Mr. W. O. Hutchinson's "Homage to A. P. Herbert." It is a much too laborious "Joke," like Mr. Belcher's. There are several of this kind in this Academy. I personally do not like joking with "deeficulty"; the measure of labour in this respect seems to me to stand in inverse ratio to the spirit of art.

GALLERY V

Here Mr. Arthur D. McCormick's "Cromwell's Greatest Temptation: The Offer of the Crown," with a lengthy explanation in the catalogue, takes us back to the literary taste of our fathers and grandfathers, as does Mr. Melton Fisher's, R.A., sentimentally rosy "Dreams." Mr. Keith Henderson's punning, "The Golden Fleece," is an overwrought, Miss Mary Adshead's "The Family at Home and Abroad" an underwrought piece of, I think, misplaced humour. Mr. Ruskin Spear's "Fruit" and Mrs. Elizabeth Polunin's "The Rev. Dr. Dale, O.B.E.," show the pleasure the artists found in colour and pigment. Mr. J. T. A. Osborne's "Blue Roan" and "Morning" though somewhat fragmentary in the condensed design are a distinctly successful effort to achieve higher levels. In his two rhythmic and well-balanced large landscapes Mr. J. McIntosh Patrick has also reached greater heights. Miss Cathleen Man's portraiture, always distinguished, is at its best in "Mrs. Douglas Fairbanks," even if the sitter does not seem to sit with normal weight. Mr. Kynnersly Kirby's "Jimmie Sell" is legitimately humorous.

GALLERY VI

Here we have two admirable decorations: Mr. Stephen Spurrier's light-hearted "Sea-side" and Mr. Alan Sorrell's serious "The Building of Prittlewall Church Tower," one of the decorations for the public library in Southend-on-Sea. The two panels are totally different in *spirit*, as behoves their distinct purposes. As last year, Miss Mildred Eldridge stands out from the majority in her style, which is manifestly a reaching out for higher levels. "Taking the Swarm," the more intelligible apicultural subject, is also the better picture. With the purchase of "L'Infirmière" by the late Beatrice How, under the terms of the Chantrey Bequest, the Royal Academy has honoured both an English woman and the French Impressionist school. Miss Violet Martin's "Oast Houses and Hop Pickers, Kent," derives its merit from its successful effort to leave the common plain.

GALLERY VII

In this room may be seen the portrait of the seventh Baronet of Sledmere, Sir Richard Sykes, whom Mr. Simon Elwes has been privileged to paint, with butler and valet in attendance, and a dog happily asleep. This picture made me think a good deal; but as it is not concerned with the painter, it is here irrelevant. Mr. Clarence White gives us a good likeness of our Transport Minister, whom God preserve; Mr. Miguel Mackinlay, a large portrait of a "Poacher," as solemn in treatment as Mr. James Gunn's "John Hassall, R.E.," as dignified as a High Court judge. Miss Ethel Gabain's unassuming "The April Bride" is on a higher level than either, because her medium of appeal is the pigment *with* which she represents and not the subject. Mr. Frederic Whiting's "His late Majesty King George V riding in Hyde Park" has a lively simplicity without pretension. Miss Braidia Stanley Creek must again be mentioned, because her "Easter Day" has something of old Florentine dignity. Mr. Charles Cundall's "Moscow" possesses more than topical interest.

GALLERY VIII

In this room, which is dominated by Dame Laura Knight's "Spring in Cornwall," and also by a good study of the nude called "Dawn," her Diploma work, I find little of interest to me. Amongst the few things are Miss Anna Zinkeisen's "1936," a lovely young woman's head; Miss Brenda Moore's restrained "Foliage and Berries," Mrs. Hilda Carline's "Children with Toys," Mr. Middleton Todd's "Leonie Andrewartha," Mrs. Grace Wheatley's deliberately stifling "Cape Carnival," Miss Gabain's "Nymph," and Mr. Robert Greenham's "Elizabeth Bergner." I think Mr. Greenham is a much better painter than his curious green-purple colour schemes will allow him to be. I suppose I ought to admire Miss Ethel Walker's decoration "The Woman of Samaria," but her decorations have always seemed to me a beginning, not an end.

GALLERY X

Here I have found still less to interest me. There are only Sir Walter Russell's "Rhoda by the Chair," and particularly "The Blue Dress." These are two old-masterly pictures, so beautifully wrought that they seem to stand above all passing fashion. Mr. Algernon Newton's, A.R.A., "Park Crescent" I prefer to his other paintings here, but he is always on a higher level

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than the imitators of nature. Mrs. Doris Spencer's sincere little "Eleventh Birthday," Miss Madeline Green's "Emeline," Mr. Lucien Pissarro's "The Lauristinus," and Mr. Otto Schön's remarkable, but not quite convincing "A Labour of Love," may be mentioned, as also Dame Laura Knight's pleasant sketch, "The Paddock at Ascot."

GALLERY XI

Here are the "moderns." The three pictures by Mr. James Fitton, already discussed, and two paintings by his wife; two rather timid blue river scenes by our erstwhile "revolutionary," Mr. C. R. W. Nevins; a landscape "Farewell to Mallorca," by Mr. Adrian Allinson, a design of gargantuan forms. A skied landscape, "Midlands—Homage à Breughel," by Mr. Leo Hardy also stands out from its wall in spite of its modest size by reason of its snowy splendour and carefully thought out design. Mr. James Proudfoot's "R. Myerscough-Walker, Esq., A.R.I.B.A.," draws one's attention because the large size and proportions are used to convey the personality of the unconventional sitter. Mr. George Belcher sounds his humorous note in the portrait of the adipose "James Ferguson, Esq., with his book." And with the mention of Mr. Walter Bayes's entertainingly digested design "La Vie Galante—On

Sonne," I bring this cursory survey of the oil paintings in this year's Academy to a close.

The water-colours, tempera, drawings, prints and sculpture will be surveyed in the next number.



CALDY ISLAND FROM SUNNYMEAD, TENBY
By CHARLES M. GERE, A.R.A.

THREE EXHIBITIONS:

LORD BERNERS', A. McGLASHAN'S, EDWARD LE BAS' AT THE REID & LEFEVRE GALLERIES

Lord Berners' paintings clearly prove what good taste can do for the amateur. Out of his forty-four small pictures, the majority shows an excellent feeling for design and great capacity for broad statement. All his pictures are, in fact, reticent, mellow and pleasing. He is happiest perhaps in his views of Greece such as the "Propylaea, Athens," "Mount Lycabettus from the Acropolis, Athens," "Olympia, Greece," "River Bed, Olympia." France, too, has yielded him good results, notably "Garden near Mentone," "Terraced Garden, Mentone," and the Cézanne-like "Garden near Mentone." A figure subject, "Siesta," and another called "Conversation Piece," show his capacity for design and colour without putting too great a stress on his capacities as a draughtsman. But I cannot help regretting the *douanier* Rousseau-like "Wedding Group" which, I suspect, displays his limitations rather than his ability.

The Scottish painter, A. McGlashan, betrays his origins in the Glasgow School and more particularly in the dashing oil painters of the early nineteenth centuries. He seems to me a deft painter but an extraordinarily uncertain designer. Certain ideas of design, such as the horizontal and narrow panels of sleeping children, seem to have come out of Murillo, and in these a certain originality of design is apparent. The multiple "Sleeping Boy" owes something to Reynolds' "Heads of Angels," no doubt, but is less complete. "Child in pram" and "Graham, son of Mr. and Mrs. A. J. McNeill Reid" shows his indisputable talent at its best.

Miss Ethel Walker introduces Mr. Edward Le Bas' exhibition with an appreciation to which I willingly subscribe. She points to his "adventurous spirit into

the world of Tone and Colour," and his mastery of this latter quality, and concludes, "Certainly Edward le Bas as an artist has a great future before him." I hope so and believe so too. Perhaps the French painter Bonnard is the nearest indication of the direction of his talent. "Rh'bia" and "Khodija," the two pictures of quite young Moroccan girls, mentioned also by Miss Walker, are very lovely. I have no doubt that of the three painters here, Mr. Le Bas is the most serious artist.

"AN ARTIST'S PILGRIMAGE, FIFTY YEARS OF PAINTING." MR. A. S. HARTRICK'S R.W.S. EXHIBITION AT THE FULHAM CENTRAL LIBRARY

The Borough of Fulham has deservedly honoured one of its oldest residents with a one-man show, which the artist calls "An Artist's Pilgrimage, Fifty Years of Painting." The title alone tells us what manner of man the artist is; for every act of his, as every work of his, bears an individual stamp to which Lady Patricia Ramsey, on the opening day, seemed to pay a tribute in referring to him as her teacher. The exhibition is composed of only some of the work done during the last fifty years, and perhaps the artist would have done better to have exercised a more rigorous selection. As it stands, it contains too many pictures, which, dear no doubt, on account of the struggles they recall, as also full of interest to his brother-brushes, who will recognize in them the impacts of the passing time, have for the wider public, and, if one may say so, for the Fulham "burghers" little meaning. We shall have occasion to refer at greater length to Mr. Hartrick's achievement. Let us here only note that the conscientious visitor will be amply recompensed for the time he gives to scrutiny by many strangely moving paintings and prints.



DAME A L'OMBRELLE (1881)

at Messrs. Knoedlers

By BERTHE MORISOT

FRENCH ART EXHIBITIONS. IT IS, I THINK, VERY much to be regretted that so many of the dealers' galleries are showing simultaneously or successively so many pictures by the same French masters. Messrs. Knoedler's exhibition of Berthe Morisot's (Madame Eugène Manet) (1841-1895) paintings is an exception. Her work has, so far as I know, never been shown

in such a representative manner in London before. The judgment of our fathers is, as we can here prove to ourselves, amply confirmed. Not strictly speaking Manet's—her brother-in-law's—pupil, she is manifestly of his time and school. There are echoes in her work of him, of Renoir, of Degas, and even of Whistler, yet the whole exhibition with its predominating

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colour of pale blue-green is easily distinguishable from her contemporaries' work. The touch of her brush is light and feathery, but there is nothing hesitant or faulty in her drawing, and her realization of tone admirable. She is feminine rather in her delicacy of *realization* and, perhaps, often in choice of subject, but she has nothing of the obviously feminine such as characterizes Marie Laurencin, for example. Only seldom does she go wrong as, for example, in the *realization* of the girl's hair in the otherwise charming and Renoirish "La Coiffure." Sometimes, too, one imagines that she has brought feminine judgment to bear in the drawings of her figures, as, for example, in the rapid "Marine en Angleterre," where the "English" figures of the women are thin and elongated. "Torse de Femme," on the other hand, shows how well she could suggest the solidity of flesh. The pearly iridescence of the "Jeune femme étendue" is quite Whistlerian. There are many admirable paintings in this exhibition which, remaining open in June, there is still time to see.

THE LEICESTER GALLERIES' EXHIBITION OF FRENCH ART included paintings by Sisley, Renoir, Pissarro, Monet Boudin and Mary Cassat. The most impressive paintings here were, for me, two daring Boudins, and a flower piece, "Les Capucines," by Claude Monet, which somehow seems to have given van Gogh a kind of jumping off point.

MESSRS. AGNEWS REGALED US WITH AN EXHIBITION OF Pictures, Pastels and Drawings by E. Degas. There were several admirable pastels of Degas's familiar subjects, notably a lovely "Scène de Ballet" and a feast of "boudoir" colours in "Femme à la baignoire"; but the most astonishing and unusual picture here was the "Danseuses russes rouges"—a red picture, as the title indicates—and they dance—how they dance! What knowledge there lies behind this rendering of concealed muscular action.

MESSRS. TOOTH'S EXHIBITION "LA FLÈCHE D'OR," the second one under this title, comprises Boudin, Cézanne, Corot, Daumier, Degas, Delacroix, Fantin Latour, Gauguin, Ingres, Monet, Pissarro, Puvis, Renoir and Sisley. The outstanding things here are the Boudins, a wonderful late Corot "Arleux du Nord" of 1871, which looks like an early work; another version of "La Seine à Vétheuil" of 1880 by Monet—especially interesting on account of its still brilliant green and blue, a very unusual and earth-coloured Sisley, and a firmly designed "Penge Station, Upper Norwood, 1871," by Camille Pissarro.

But what lingers longest in one's mind is an astonishing early Corot, "Nemi: le Pêcheur d'Écrevisses" of 1826-1827, which has a dominant sunbathed green of quite unusual vividness.

IN "FRANCE NOUVELLE" THE LEGER GALLERIES introduce to us a number of young French painters who, having profited by the spoils of post-impressionistic adventures have nevertheless retained the age-old preference for works of art which have a meaning—in the common sense application of the term. That is to

say they are neither abstract nor have they given the "sub-conscious" the reins, like the Surréalistes. Of this group of ten artists Monsieur Jean de Botton is the leader not only in name but in fact. He has in his subject-pictures something that faintly recalls the spirit of Benozzo Gozzoli, a kind Tuscan red and blue *naïveté* most clearly discernible in "Depart pour la chasse." The "Le Cirque" is different, and in its grandly sweeping design suggests a preparation for a huge ceiling decoration. His portrait of Jules Romain was reproduced in our last number. Therme is attractive in the sense in which that is true of Jerome Bosch; Walch reminds one too much of Chagall's puerilities, which I dislike; Bietry has an attractive and unusual colour orchestration; and André Foy is also an impressionistic low-toned colourist.

THIS NEW EXHIBITION OF MR. VIVIAN FORBES'S water-colours at the Storrer Gallery, 106, Brompton Road, S.W., confirms the fact that we have in him unquestionably one of our most remarkable artists. He owes most of his qualities not so much to his eyes and their obedient servant his hand, but to the sub-conscious processes of vision to which in their turn his eyes are willing slaves. His vision again is that of a troubled soul, and I have no doubt that a psychoanalyst could diagnose the source of his "complexes" without difficulty. The consequence of this introspective kind of art is, of course, that it is not to everybody's taste, and I can understand those who may even find it disturbing. What, however, is wholly admirable, and even amazing, are the endless permutations and commutations of his technique in the simple medium of line and wash. In the absence of illustrations it is impossible to describe the inventiveness of his design, which in this exhibition involves such things as the outline drawing of young children, both nude and dressed, of representing girls and women, and imitations of, for example, torsi in gold and marble, "Head in terre cuite," "Head in veined marble," "Head in marble enriched with other stones." All very strange is it not?

Last year, I believe, he was one of the few living painters who sold the whole of his exhibition; I imagine the same will happen this year, for there are few artists who can invent such fascinating, if troubled, compositions and perform them so well.

THE GRAND DUCHESS OLGA OF RUSSIA, IF AN Imperial Highness is also a skilful painter with much more than the amateur's competence in execution. Her exhibition at Messrs. Agnew's Galleries, includes nearly sixty items, most of them water-colours. Most of the subjects are flowerpieces painted, one concludes, directly from nature and with bright colours. It is difficult, therefore, to select individual pictures as particularly successful, their level being very even. I personally preferred one called "An Old Russian Church," which has more quiet spaces than most others. It was probably painted from memory; and the artist has a tendency to overcrowd her design. Where less is given in quantity of objects, more is, as a rule, received in intensity. The exhibition, by-the-by, was held in aid of the Russian Refugee Charities.

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THE SOCIETY OF GRAPHIC ART, SIXTEENTH ANNUAL EXHIBITION AT THE ROYAL INSTITUTE GALLERIES

One has really very little criticism to make of this, the sixteenth Annual Exhibition of the Society of Graphic Art, except perhaps that its eponymous description seems superfluous. A society that includes oil and water colour amongst the admissible media is just another society of artists. It is a pity that a stricter distinction is not made between the media and the exhibits confined to what is commonly regarded as drawing, as distinct from painting. Apart from this practically all the exhibits are workmanlike and good in the sense of keeping well within popular convention. Very few of the exhibitors seem to be aware of the fact that the higher levels of art can only be reached when the artist has freed his "pencil" from its hopeless competition with nature. When one has to say that Miss Hilda Cowham's pencil drawing 318, called "Her first fancy Dress," shows perhaps the greatest freedom in the use of the point, one has shown how very tame most of her fellow-exhibitors are. The most "modern" and actually perhaps the most interesting graphic artist here is Mr. Henry Hoyland. Mr. R. H. Sauter shows an individual and able way of handling charcoal. Mr. Harold Markwick's pen and wash attracts by reason of its amusing subject matter in the manner of Beardsley-cum-Sime and Messrs. A. E. Berbank, S. van Abbe, Geoffrey S. Garnier, John C. Moody, R. A. Wilson, as well as Mesdames Marguerite Bayley, Marian Ellis, C. Ida Desborough, Frances Penrose, Pamela d'A. Nathan, Margaret Heathcote, Muriel Brinkworth, Dorothy Freeman, Emily Tatlow, I. de B. Lockyer, Margarite Frobisher and Elsa Gronvold, have all done in their different media work which is here, at all events, outstanding; Miss Ida Lockyer's lino cuts are especially lively, and not trite.

THE ROYAL SOCIETY OF BRITISH ARTISTS

If to have a lively temperament, a quick sense of associative values and a hand able to fix "the picture" in one's mind upon canvas, are signs of genius—and I think they are—then unquestionably Mr. Carel Weight's "The Enraged Musician" is the most important picture in this exhibition. It would take too long to describe it here and I regret to say I cannot for the moment recollect the "Theme by Hogarth" upon which it purports to be "a variation." Suffice it to say that it conveys fantastically the reaction of traditional age and revolutionary youth. A gay and most entertainingly designed and painted composition upon which the artist is to be heartily congratulated. This year's R.B.A. show, however, contains quite a number of by no means dull performances. Thus, for example, Mr. Jan Gordon's "Spanish Episode: The Jondo Singer," which faces Mr. Weight's painting on the opposite wall, is likewise a gay scene with good and not trite colouring but bolder and less subtle forms. Close to Mr. Gordon's picture is a most amusing fragment of "things seen" by Mrs. Granger Taylor, called "Gentleman and a Train," the train being a lady's not a railway company's. "Early Spring, N.W.6," a centrepiece on another wall, is full of Mr. Kirkland Jamieson's rather low-toned magic of colour which almost convinces us that N.W.6

is enchanted ground. Mr. Hesketh Hubbard's "The Obstinate Tenant, Carrington House," likewise tries to convince us of the romantic aspect London streets may assume. I fancy, however, that Mr. James Pryde has treated a very similar subject and done it with a greater sense of romance than Mr. Hubbard's very firm statements of fact will allow. Mr. Karl Hagedorn gets a kind of indisputable matter-of-fact beauty out of a picture called "Slums," the beauty of course resulting from what one might call the geometry of the locality, which is in this picture mainly angular, whilst in the same artist's "Villa Vella, Tossa" it depends upon curves and is therefore more obvious.

Other work I noticed with pleasure are Mr. Bertram Nicholls' "Bruges," "In Salford," by Mr. L. S. Lowry, Mr. John Cole's "The Wallace Monument, Stirling," Mr. Adrian Hill's "London Elms," Mr. R. O. Dunlop's "Shipston on Stour," and two decorative landscapes by Mr. P. H. Padwick. The water-colour drawings and prints also include some good work, notably perhaps Mr. John Copley's etching "Carmencita" (his "Lacrosse Players" looks too much like a world-shaking event); Mr. Tom Chadwick's pleasantly fantastic wood engraving: "When fishes flew"; Mr. Harry E. Allen's water colour "Cornish fishermen"—in fact the R.B.A. now definitely seems on the up-grade.



PORTRAIT DE MADAME DE NITTIS, 1872.

By DEGAS.

From the Degas Exhibition at Messrs. Agnew's.



PLAGE SCENE, TROUVILLE

At Messrs. Tooths

By E. BOUDIN

SHORTER NOTICES

MR. P. H. PADWICK, WHO HAS HELD AN EXHIBITION of Sussex landscape paintings at the Fine Art Society's Galleries, is one of the few painters who is not afraid to produce pictures which are meant to take their places on the wall as units in a decorative scheme. His paintings do not shout, do not proclaim their excellence self-righteously. If classicism stands for abstract design, and romanticism for poetic sentiment, then Mr. Padwick is that most enviable of all artists: the Romantic classicist. If Claude, Gainsborough and Constable had never existed, or, rather, perhaps, if Padwick had never seen their work and admired it, he could never have evolved his characteristic and peculiar effects which lie somewhere between tapestry weaving and scene painting. In point of fact, there is, perhaps, nothing more astonishing in his technique than its amazing audacity. An almost impudent thrust of the brush and you have a tree trunk at dusk against an evening sky, or the pearly mist on a not too distant down, or the hull of a ship at anchor. It looks easy. It is not—because the brush stroke and its pigments happen in strict obedience to a fully pre-conceived synthesis. As a consequence, Mr. Padwick's work is on a single level of achievement: it is very equal. His summary method has its drawbacks, no doubt, and Mr. Bertram Nichols, P.R.B.A., who contributes a foreword, is surely right when he says: "How far what is gained may be said to compensate for what is undoubtedly lost will remain a matter of opinion." But, then: What isn't—in matters of art?

MR. OLIVER HORSLEY GOTCH HAS MADE A MISTAKE in choosing one of the Royal Institute Galleries in conjunction with the Graphic Art's Show for an exhibition of his work. Seen, as it were, at one glance, their effect is monotonous in spite of its robustness. With a little more self-criticism, variety of size in the pictures, and above all a gallery that did not, as it were, show its hand so freely, his art would be seen to much greater

advantage. At its best his bold manner of simplifying form, stressing mass and contours, and sense of space, as, for example, in "The Cathedral, Chalons," or "Notre Dame and the Seine," is an impressive way of summarizing a view.

MESSRS. VICARS' ANNUAL EXHIBITION OF MR. STEWART'S hunting scenes was not yet open at the time of going to press, but from the pre-view of some of the pictures I am able to say that the artist maintains his extraordinary high standard for this particular type of subject. By this I mean that those familiar with the various hunts, with the horses, the hounds and the country will find all these points faithfully rendered. What must strike even a "lay man" is the extraordinarily careful observation of the horse in action. I do not think Mr. Stewart can be "caught out" in this respect.

WEDGWOOD 1936 EXHIBITION AT THE GRAFTON GALLERIES

There is a kind of aristocratic reserve about this exhibition of Messrs. Wedgwood, an atmosphere of pride which this old-established firm has every right to feel. Every piece, without exception, looks as if it had been produced with individual care and attention: and this is true even of such things as hotel ware, such as that supplied to the "Queen Mary" and the Berkeley Restaurant, but also for a beaker set which, we are told, is "a Wedgwood experiment in mass production." By way of helpful criticism, however, I would suggest that makers of such ware would do well to remember certain principles which may be regarded as axioms. The margin of a plate is intended to "confine" the food within a given space: coloured centres and white borders have the opposite effect. Secondly, the colour of the ware should so far as possible be neutral, or at least of such a tint as will accord with the colours of most eatables and drinkables. "Alpine pink," a newly produced, self-colour translucent china is decidedly not of that kind.



PORTRAIT OF MRS. WESTON
in white costume with red sash
and high frill. Frame set diamonds.
By A. PLIMER. (B.28)

PORTRAIT OF THE DUCHESS
OF YORK in white costume,
the frame set brilliants. After
Cosway (B. 11)

PORTRAIT OF A LADY in a
gold locket frame with a border
of half pearls. By G. ENGLEHEART

THE LATE LORD HOTHFIELD'S COLLECTION OF MINIATURES

The illustrations which appear on this page, refer to an important exhibition, which, at the time of writing, was, unfortunately, not yet on view. This is the Exhibition of Miniatures belonging to the trustees of Lord Hothfield's family estates. They are catalogued in the late Lord Hothfield's heirloom book and consist of nearly 200 items, including many celebrated miniaturists such as Petitot, Engleheart, Smart, Humphrey, Cosway, Plimer, Isabey, etc.

Many famous sitters' names also appear in the

catalogue, amongst others: The Duchess of York, Admiral Lord Howe, Lady Caroline Price, Lady Hamilton, the Emperor Napoleon; but several offer problems of identification, none more, perhaps, than the "Portrait of a man nearly nude having long hair fastened at top of head and grasping a staff." This is signed L. Flosseau.

The exhibition which is held for the benefit of the Soho Hospital for women opens on June 9th, at the Stuart and Turner Gallery, 13, Soho Square, W. 1.

NEWS AND COMMENTS

FROM THE NATIONAL GALLERY AND TATE GALLERY Directors' Reports, 1935, just published, we glean the following information. The National Gallery purchases numbered three pictures amounting to £10,800, of which £10,000 went to the purchase of Constable's "Hadleigh Castle." There were, in addition, three gifts, but no bequests. The Tate Gallery purchases numbered nine pictures amounting to £3,309 10s. The most expensive purchase was Forain's "Le Prêtoire," which cost £1,650. The highest price given for a living artist's work was £475 for Monsieur André Derain's "Landscape." A landscape "The Brook," by John Singer Sargent, also cost that amount. In addition, there were eighteen gifts and two bequests. Out of the Chantrey Bequest funds, the President and Council of the Royal Academy presented the works of five living and two deceased artists. There were no loans to the National Gallery, but the Tate Gallery

received on loan eight oil paintings and one piece of sculpture. The same gallery lent a great number of British and a few foreign pictures to other institutions, amongst which we find mentioned the G.P.O., the R.A.F., Kidbrooke, and galleries in Toronto, Paris, Bucharest, The Hague, apart from a number of English and Scottish towns. Apart from two British pictures lent to the British Embassy in Paris, the National Gallery loans were confined to British cities. The report also contains other information, but we think that the public would like to possess more detailed facts, more particularly as regards the nature of the loans to other institutions.

THE OPENING OF THE DUTCH CABINET AND ADJACENT rooms in the National Gallery obliges one to say that whilst it is all to the good that so-called cabinet pictures—a generic term for the smaller sized Dutch paintings

NEWS AND COMMENTS

particularly—should be shown in small rooms and in a side-light, as is the case with rooms XXXIII, XXXIV, and XXXV, this might surely have been done with more success. Room XXXIV with its six oak bays is very pleasant, though even here not all the pictures are easily seen. The general effect of the other rooms is not so good. Here an unnecessarily patterned wallpaper has been gone over with stippled buff paint, and the woodwork and doors with an ugly mottled light brown coat of oil colours. Furthermore, the pictures facing the windows are full of reflections which could have been avoided by tilting them. And, lastly, most of the pictures are still in unsuitable gilt frames which neither agree with the style nor with the colour of the paintings.

WRITERS OF ENGLISH WHO FIND IT DIFFICULT TO convey their meaning when they are discussing the subject of art with their British public must envy their American colleagues, who, apparently, are not thus handicapped. We quote the following paragraph, one of many, from the introduction of an exhibition which was recently held in New York:

"Houmere is an American who has not been to Europe since he left it as a young man. He has done most of his vast travelling in Eighth Street, and feels that his investigations among the forces of abstract experience show him his own relations between human thought and the dimensions of the world. Here is another name for your consideration. Houmere."

And yet another, we think: Humour.

WE HAVE RECEIVED FROM DR. F. GYSIN, THE GENERAL secretary of the XIV Congrès International d'Histoire de l'Art, a pamphlet concerning the meeting which takes place in Switzerland from August 31st to September 9th, and is open to anyone interested in art. The pamphlet contains the program, agenda and fully detailed information of all the projected activities. Great Britain is officially represented by Sir Eric D. Maclagan, Mr. Leigh Ashton, Professor Thomas Bodkin, Sir James L. Caw, Mr. Kenneth M. Clark, Professor W. G. Constable, Mr. Campbell Dodgson, C.B.E., Mr. E. J. Forsdyke and Professor Talbot Rice. Judging by a list of the papers which are to be read by this body of international authorities, there will be much of general interest to our readers. Those proposing to attend the Congress should address themselves to the Secretariat, Elisabethenstrasse 27, Bale, Switzerland.

A PROVISION IN THE WILL OF THE LATE WILLIAM Hoffman Wood, of Addingham, is of interest to Yorkshire artists. The trustees of such will are empowered to award in every year a gold medal, known as the "Leeds Medal," for the best painting, sculptural or architectural work submitted by a person born of a Yorkshire parent and resident within sixty miles of Leeds Town Hall. For the year 1935 paintings both in oils and water-colours are to be considered. Those who intend to compete are invited to exhibit their paintings in a room placed at the disposal of the trustees by Westminster Bank, Ltd., Becketts Branch, 8/9, Park Row, City Square, Leeds, by June 30th. The medal has been specially designed and struck at a cost of £25.

THE COUNCIL FOR ART AND INDUSTRY HAVE JUST issued their Second General Report on the Work of the Council. We recommend the study of this report to all who have any influence in Education, Industry, Municipal Councils and Parliament, since the Council, with the best will in the world, can do nothing unless their recommendations meet with the necessary support. There is only one point upon which we are doubtful: The council's main concern is, very rightly, the range of products "at a price level low enough to be of practical interest to the classes who consume most of an industrial output." In other words, the council's concern is with machine production. We venture to think, therefore, that the "Education of the Consumer" in respect of aesthetics is far less pressing than the education of the Industrial Designers—however "good" they may be—in the legitimate expectations of the consumer. These expectations do not stop at the purely utilitarian aspect of manufactured goods, nor at refinements of taste which pay no attention to psychological values. The broad strata of the public must be compensated for the dullness of their lives by bright colour and joyous ornament, or what Sir Charles Barrie, the architect of the Houses of Parliament, called by "an enrichment of matter." And that is where the real problem lies.

OUR COLOUR PLATES

THE FRONTISPIECE: JAN VERMEER'S VAN DELFT SO-CALLED "LITTLE STREET."

From the Six collection in the Rijks Museum, Amsterdam, was one of the joys of the Dutch Exhibition at Burlington House. The "little street" was probably in the town from which this Vermeer (1632-75)—to distinguish him from "Vermeer of Haarlem"—takes his name. Vermeer's *œuvre* presents something of a problem since, if the pictures attributed to him are all by him, his conception and execution varied considerably. In the finest pictures bearing his signature he is remarkable—as in the present instance—for the lovely harmony of colour, the feeling of atmospheric light and the remarkable *quality* of his paint.

THE SO-CALLED "RIDDELL" LACQUER CABINET

In the Victoria-Albert Museum. See special article, p. 323.

THE SYRENS: THE DUCHESS OF DEVONSHIRE AND HER SISTER LADY DUNCANNON. BY THOMAS ROWLANDSON.

See the note on the artist, p. 311.

AT THE TIME OF GOING TO PRESS WE HAVE RECEIVED from the Secretary of the National Art Collections Fund (Hertford House, Manchester Square, W.1) the Report of the Year 1935, to which we shall refer in detail in our next number. As usual members are invited to inspect, through the courtesy of the owners, certain private collections during June and July. Intending subscribers should apply to the Secretary of the Fund for further details.

CORRECTION

On p. 272, at the beginning of the seventh paragraph of Mr. Thomas W. Bagshawe's article, the length of the alabaster group was erroneously given as 1 ft. 3 in.; this should read 2 ft. 3 in.

ART IN THE SALEROOM

PICTURES & PRINTS · FURNITURE : PORCELAIN & POTTERY
SILVER · OBJETS D'ART



HEAD OF A GIRL, TURNED TO THE LEFT (black chalk, 10½ in. by 14 in.)
Madame Vigée le Brun
To be sold by Messrs. Sotheby and Co. on June 17th

THE HENRY OPPENHEIMER COLLECTION

The interest of collectors and dealers throughout the world will be centred on Messrs. CHRISTIE, MANSON & WOOD's rooms during July, when the famous collection of Old Master drawings, mediaeval and Renaissance works of art, original etchings and water-colour drawings, Egyptian, Greek and Roman antiquities, and medals, plaquettes and coins comes under the hammer. The collection will be dealt with very fully in the July issue of *Apollo*, and some of the finest and most interesting pieces will be illustrated.

POTTERY AND PORCELAIN

On June 11th, Messrs. CHRISTIE, MANSON & WOODS are selling Chinese and Continental Porcelain from the collection of the late Comtesse Cahen d'Anvers, which includes a pair of figures of dogs of Fo, seated on their haunches, with ferocious expressions on their faces and with young and procured ball, entirely covered in a turquoise glaze splashes with aubergine, 20½ in. high; a Frankenthal figure of a pedlar, on a scroll plinth, decorated in colours, 5½ in. high; a *famille verte* teapot of bamboo pattern, 4½ in. high—K'ang Hsi; and a *famille rose* figure of a cockerel, on rockwork, his feathers enamelled in colours, 10½ in. high. Their sale on June 25th, of the property of Sir Cuthbert Quilter, Bart., contains a *famille rose* bowl and cover, painted with cockerels and flowering plants issuing from rockeries, 9½ in. diam.—Ch'ien Lung; a pair of *famille verte* vases, 21 in. high—K'ang Hsi; a Chelsea plate, painted with insects, butterflies, cabbage leaves and vegetables in colours, 12 in. diam.; a Turkish faience tankard, painted with carnations and tulips, hyacinths and serrated leaves in blue green and red, 8 in. high, XVIth century; a Persian faience bowl and cover, painted with stylised palmettes and flowers in colours; a Hispano moresque dish, 15½ in. diam., XVIth century; a pair of Italian faience oviform jars, painted with medallion portrait in panels on a blue ground, inset with scroll foliage, 13 in. high, XVIth century; and nine delft dishes, variously painted with flowering plants and other ornaments in polychrome, 12 in. and 14 in. diam.

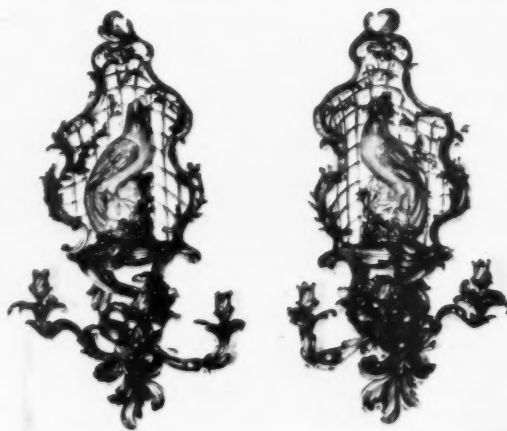
FURNITURE AND AN IMPORTANT TAPESTRY

The Sir Cuthbert Quilter, Bart., Collection to be sold by Messrs. CHRISTIE, MANSON & WOODS on June 25th, contains a set of four panels of Beauvais tapestry, finely woven in colours from designs after Jean Berain. Each panel has a background of fanciful architectural ornament, arabesques and grotesque, festooning drapery, flowers, vines, foliated canopies and other

ornament on a rich brown field; enclosed in frame-pattern borders woven with bearing, husk festoons and gadrooning, late XVIIth or early XVIIIth century (see illustration). The furniture in this collection includes an old English oak refectory table, 6 ft. 6 in. long, formerly at the Hall Garth Inn, vic lithograph MS sold with lot; a Gothic oak cabinet (see illustration); an Elizabethan oak mantelpiece, the breast carved with four terminal figures flanking allegorical figures in niches, and with the Royal Arms of England in the centre, 9 ft. high by 9 ft. 6 in. wide. From the King's House, King's Lynn, the arms XVIIth century; an old English oak bedstead, said to have been the property of King William and Queen Mary; a Flemish oak credence table, fitted with a drawer in the frieze, on column supports, the borders inlaid with checker pattern, with an open shelf below, 28 in. wide; and a Louis XV marquetry commode, 4 ft. 4 in. wide, stamped "H. Hansen, M.E."

DRAWINGS

On June 17th, Messrs. SOTHEBY & CO. are selling by order of the Rt. Hon. the Earl of Warwick and of the trustees of the late (sixth) Earl of Warwick, important drawings removed from Warwick Castle, including Francesco Guardi's "Venice: The Piazzetta," 9½ in. by 15 in.; reproduced in "Old Master Drawings," vol. 6, No. 21, June, 1932, plate 8, with a note by Dr. K. T. Parker: "This brilliant example of Guardi's draughtsmanship, with its character staccato and easy grace, deserves publication in virtue of its quality alone; F. Boucher's "A Woman accompanied by a child seated by a wall," signed and dated 1746, pen and ink on tinted pink paper, 9 in. by 6½ in.; a Callot's "A Sovereign on his throne presiding at an Investiture," 6 in. by 12 in.; Madame Vigée le Brun's "Head of a girl, turned to the left," black chalk, 10½ in. by 14 in. (see illustration). At the back is a note in French mentioning that this drawing was made by Mme. le Brun on a door in the Casino of Sir William Hamilton, British Minister to Naples, and was preserved by order of Sir William; J. Brueghel's "Landscape with a windmill on the left and figures on a road," 8 in. by 12½ in., pen and ink with sepia and blue wash, and Rembrandt van Rhyn's "Isaac blessing Jacob," 7½ in. by 9½ in., pen and brush in bistre with touches of Indian ink, from the collection of Sir Thomas Lawrence, and reproduced in "Old Master Drawings," vol. 5, No. 20, March, 1931, pl. 55.



A PAIR OF CHINESE FAMILLE ROSE FIGURES OF PHEASANTS, forming wall lights. The birds 12½ in. high.—Ch'ien Lung. The Ormolu 38 in. high
To be sold by Messrs. Christie, Manson & Woods on June 25th

ART IN THE SALEROOM

ALTHOUGH the auspicious omens exhibited in the Art World during the early part of this year were to some part annulled in March owing to the continuation of tension in world affairs, signs of vitality, promising to recover lost ground are now well in evidence, and the sales held in late April and early May, although of the most part of not great importance, were well attended, and the prices most satisfactory.

FURNITURE

At Messrs. CHRISTIE, MANSON & WOODS's rooms on April 16th a pair of Chippendale mahogany chairs fetched £73 10s., a Queen Anne walnut bureau cabinet with mirrored doors £73 10s., and a Queen Anne mirror with plain plate enclosed in a gilt wood frame £38 17s. At Messrs. SOTHEY's rooms on April 24th a Chippendale mahogany chest of drawers of good colour, 3 ft. 2 in. wide, fetched £46; a William and Mary grandmother armchair, with a tall upholstered back and seat covered with bold needlework worked with a repeating design of flowers and leaves in colours, £24; an XVIIIth-century colonial highboy in chestnut, Philadelphia, circa 1775, £42; a Stuart oak side table, 4 ft. wide, the baseboard carved panel Victorian additions, £48; a pair of XVIIIth-century mahogany armchairs, with rounded backs and shaped splats, £50; a George I walnut kneehole desk, 2 ft. 8 in. wide, £49; a Queen Anne walnut double chest of drawers, 3 ft. 8 in. wide by 6 ft. 1 in. high, £36; and a rare Sheraton Pembroke table in laburnum, 2 ft. 8 in. wide, £21. At CHRISTIE's rooms on April 23rd a Chippendale mahogany tripod table, with circular scalloped top, 32 in. in diameter, fetched £50 8s.; a pair of Chippendale mahogany torchères, 3 ft. 5 in. high, £84; a Chippendale mahogany armchair, circa 1740, from the collection of the late S. B. Joel, Esq., £99 15s.; a pair of French Louis XV giltwood and tapestry armchairs, with frames carved with rococo scrolls, wave ornament and foliage, £63; a Louis XV giltwood firescreen, £75 12s.; a Louis XV circular marquetry table with hinged top, £89 5s.; a Louis XV parquetry table, with a drawer in the frieze enclosing a leather-covered writing table and divisions for ink vases, £147; a Louis XV small writing table, 31 in. wide, stamped E. Levasseau, M.E., £210; a set of six William and Mary walnut chairs with unusually low backs, the borders moulded and carved with foliage, £99 15s.; a set of three Charles II walnut chairs with turned uprights to the backs, £84; an Elizabethan marquetry buffet, the framework of oak, with a splayed cupboard in the upper part, a drawer in the centre, and an open shelf below, 4 ft. 8 in. wide, £220 10s.; an Italian cassone—by the Master of the Anghiari Cassonoe—XVth century, £598 10s. (see illustration in April *Apollo*); an Italian table with rectangular top, XVIth century, with the Arms of Borgia on a ground of scroll flowers in the centre, £162 15s.; an



A PAIR OF FIGURES OF DOGS OF FO. 20½ in. high
To be sold by Messrs. Christie, Manson & Woods on June 11th

A LOUIS XVI CLOCK.
40 in. high. The Terra-cotta
by Clodion. Signed and
dated 1788



To be sold by Messrs. Christie,
Manson & Woods, on
June 11th

Italian walnut cabinet, 3 ft. 10 in. wide, XVIth century, £84; and a Louis XVI console table, 4 ft. wide, £110 5s. At their rooms on April 28th two Chippendale mahogany chairs, with waved top rails, realized £173 5s., and at the same rooms on April 30th a William and Mary cabinet with two doors in the upper part enclosing ten drawers and a cupboard with three small drawers, fetched £67 4s. At Messrs. SOTHEY's sale on May 1st a fine Chippendale mahogany tripod table with "piecrust" edge on a fluted baluster column, carved with a wreath of husks round the base, the tripod in the form of human legs, carved with tassels above the knees and terminating in buckle shoe feet, on castors, 2 ft. 5 in. diameter, realized £54; a pair of extremely fine Chippendale mahogany lounge armchairs with upholstered backs and seats covered in red floral damask with vases of flowers and trophies, the arms, legs and sides superbly carved with fish scale ornaments, the cabriole legs with pendant husks, terminating in acanthus sprays on the toes, £350; a pair of Adam urns and pedestals in mahogany, 5 ft. 7 in. high, £76; a very fine set of six Chippendale mahogany chairs with pierced vase-shaped splats, £590; a rare pair of Hepplewhite mahogany serving tables, each with a shaped marble top, £80; a very fine mid-XVIIIth-century tester bedstead, 5 ft. 11 in. wide and 6 ft. 4 in. long, £50; a very fine suite by Robert Adam, comprising a settee and four armchairs, £260; a set of six Louis XVI armchairs with shield-shaped and upholstered backs and serpentine seats within carved frames, £65; an extremely fine XVIIIth-century English needlework settee of unusually large size, worked in "petit point" on the back with a central white panel of Judith with the Head of Holofernes, flanked by two smaller blue panels with apocryphal subjects, the seat worked with three panels containing a fantasy of fabulous monsters, 8 ft. 7 in. wide by 2 ft. 9 in. deep, £500; it is rare to find a needlework cover of such unusually large size so superbly worked. No other appears to be recorded. And a fine Sheraton satinwood painted bookcase, the upper part of break-front form, enclosed by two pairs of glazed doors, 7 ft. 7 in. wide by 8 ft. 2 in. high, £150; this piece was illustrated in "The History of English Furniture," by P. Macquoid, "The Age of Satinwood," Fig. 189, who describes it as "doubtless made for such women as Lady Hamilton, Mrs. Siddons and Mrs. Fitzherbert; its very colour and floral decoration suggests light and beautiful surroundings. In this fine example . . . the wood is most carefully chosen, small in figure, and exactly suited to the fine scale of the painting." At Messrs. KNIGHT, FRANK & RUTLEY's galleries on May 1st a mahogany pedestal writing table fetched 66 gs., a Sheraton mahogany bow-front cabinet 58 gs., and a set of Hepplewhite chairs 52 gs. At Messrs. CHRISTIE's on May 7th a Louis XV marquetry bureau-de-dame (see illustration in May *Apollo*) fetched £252; a Louis XV marquetry dwarf



LANDSCAPE WITH A WINDMILL ON THE LEFT AND FIGURES ON A ROAD. J. Brueghel
Pen and ink with sepia and blue wash, 8 in. by 12½ in.
To be sold by Messrs. Sotheby & Co. on June 17th.

armoire, 34 in. wide, stamped Hansen, M.E., £48 6s.; a Louis XV black lacquer commode of serpentine bombe form, 4 ft. 2 in. wide, stamped I. Tuart, M.E., £399; a set of four George I mahogany chairs, £309 15s.; a George II mahogany armchair, £183. 15s.; a set of six Chippendale mahogany chairs, £315; a set of Queen Anne walnut chairs and an armchair, £105; a pair of Louis XV marquetry encoignures, each with a door enclosing shelves, 29½ in. wide, both pieces stamped L. Boudin, M.E., £120; a pair of Chippendale mirrors, 5 ft. 6 in. high by 36 in. wide, £252; and a Louis XIV library table by Charles André Boulle, £388 10s.

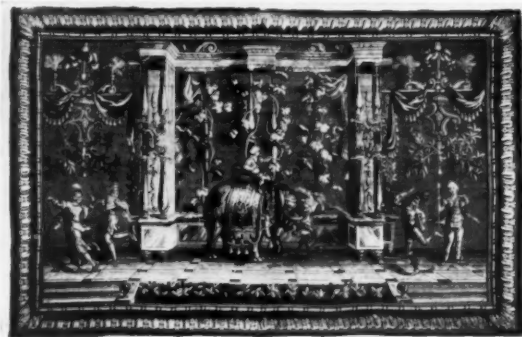
POTTERY AND PORCELAIN

At Messrs. CHRISTIE, MANSON & WOODS on April 16th a Chinese porcelain vase of baluster form and convex collar on the neck, 17½ in. high, K'ang Hsi, realized £24 3s.; and at SOTHEY'S rooms on April 24th a Cock and Hen and a Whieldon figure of a goat with kid fetched £27; a pair of fine Chelsea bowls, gold anchor mark, £26; a Plymouth figure of a shepherdess, £32; and a decorative Rockingham apple-green tea service, £42. At Messrs. CHRISTIE'S on April 23rd a Worcester dinner service fetched £110 5s.; a Chinese famille verte vase and cover, 25 in. high, K'ang Hsi, £141 15s.; a Louis XV vase, the body formed of a Japanese pottery bowl covered in a yellow glaze and painted with foliage in green, blue and sepia, mounted with Ormolu handles, lip and plinth case and finely chased with rococo scrolls, foliage and festoons of flowers, the cover formed as a rosette of acanthus, 9 in. high £29 8s.; and a Crown Derby large dinner service, £69 6s. At their rooms on April 28th a pair of Chinese *famille verte* vases, enamelled with ladies and boys on garden terraces in green, yellow, *rouge-de-fer* and underglaze blue, 13 in. high, Ming, realized £44 2s.; a pair of Worcester jardinières, modelled with rococo scrolls and painted with exotic birds in colours, enclosed in panels with gilt borders on a blue scale-pattern ground, 8½ in. wide, square seal mark in blue, £52 10s. At Messrs. SOTHEY'S on May 1st a Bow figure of a yellow bunting, with its head turned under one wing, which it is preening, perching on a tree stump encrusted with flowers, 3½ in. (type on scroll base, cf. Schreiber, 63), fetched £28; another Bow figure of a bird, somewhat similar to the preceding, but with richer mauve and blue markings, perched on a branch with tree-stump base encrusted with flowers, the bird depicted pecking at some young buds, 3½ in., £28; a fine pair of Derby figures of "Boobfinches Birds," superbly modelled and coloured, each with heads turned outwards, perched on cross branches and supported on tree stumps, decorated in relief with flowers in colours, 6 in., circa 1755, £140; a very fine Worcester Chinoiserie tea-cup, coffee-cup and saucer, brilliantly painted on a scale blue ground in Watteau style with Chinoiserie figures and birds, seal marks, £96. This rare pattern is illustrated in Hobson in "Worcester Porcelain," pl. 81, fig. 1. At Messrs. CHRISTIE, MANSON & WOODS'S rooms, on May 7th, the pair of Chinese *famille verte* statuettes of Louis XVI and Madame de Maintenon, illustrated in the May issue of *Apollo*, fetched £152 5s.; a pair

of Chinese porcelain bottles, 17½ in. high, K'ang Hsi, £68 5s.; and a pair of Chinese porcelain vases and covers, 17 in. high, K'ang Hsi, £60 18s. At Messrs. PUTTICK & SIMPSON'S, on May 8th, a Rockingham part tea and coffee service, forty-one pieces, realized 17 gs.; and a punch bowl, enamelled with European hunting scenes in panels, and with smaller panels of river scenes and birds, on decorated gold ground, with flower sprays, *famille rose* Ch'ien-lung, 11½ in. diam., 18 gs.

SILVER

At Messrs. CHRISTIE, MANSON & WOODS'S sale of old English silver, the property of J. S. Wing, Esq., and from other sources, on April 22nd, three George II shell-shaped butter-dishes, by John Chartier, Jun., 1733, realized £30 16s. 2d.; a Queen Anne plain two-handled cup, on circular foot, with S-shaped handles, 5½ in. high, 1708, £27 12s. 3d.; four oval salt-cellars, each on four scroll-and-shell feet, with gadrooned rims, by David and Robert Hennell, 1764, with blue glass liners, £22; a plain circular seal-box, with reeded borders, the lid engraved with the arms of George III, 6½ in. diam., by Magdalen Feline, 1761, £138 12s.; a cruet frame, on four scroll-and-shell feet, engraved with the arms of Sherard, with three plain pear-shaped casters, each with a rib round the body, pierced domed covers and baluster finials, engraved with the same arms; one caster, with mustard spoon and glass liner, and two cut-glass bottles with silver stoppers, by Samuel Wood, 1742, £41 8s.—this cruet is complete in every way: it is extremely rare to find mustard spoon and glass liner. At Messrs. PUTTICK & SIMPSON'S, on April 23rd, a pair of oval-shaped entrée dishes and covers with a heater fetched £17; a circular-shaped breakfast service, which was presented by Queen Victoria and the Prince Consort to the late Colonel Biddulph, £45 17s.; a set of four George II pierced oval salt-cellars of Adam design by Hester Bateman, 1782, £16 13s. 3d.; and a pair of William II table candlesticks, 1700, £86 5s. At Messrs. CHRISTIE'S, on April 29th, a cup in the form of a greyhound's mask couped at the neck, by S. Hennell, 1813, engraved round the collar with the following inscription: "Won by G. H. D., Esqr.'s B.I.B. Jefs at 13 months old beating 7 others 1813," realized £84 10s. 6d.; a Queen Anne plain octagonal coffee pot, 9½ in. high, by William Fawdery, 1711, £112 15s.; a Henry VIII apostle spoon, surmounted by the figure of St. James-the-less, 1529, maker's mark a fringed letter S, £60; a set of fine James I apostle spoons, 1606 and 1607, maker's mark crescent enclosing W, surmounted by the figures of: The Master, 1607; Saint John, 1606; Saint Simon Zelotes, 1607; Saint Peter, 1607; Saint James-the-less, 1607, all with pierced rayed nimbi, except Saint James-the-less, £265. An Elizabethan master spoon, the figure with pierced and rayed nimbus, 1600, maker's mark a cross couped in a heart, £38; a George II plain pear-shaped chocolate jug and cover, 9½ in. high, by Peter Archambo, 1746, £84; a Charles I silver-mounted coconut cup, 7½ in. high, 4½ in. diam., Norwich, 1641, maker's mark a tower incuse, £100; four Queen Anne table candelsticks, 6½ in. high, by Matthew Cooper, 1703, each with detachable nozzle, £254 12s. 2d.; a George I square salver engraved with the arms of Geare of Gillingham, Co. Kent, impaling Weatherston, 10 in.



A PANEL OF BEAUVAIS TAPESTRY (one of a set of four)
To be sold by Messrs Christie, Manson & Woods, on June 25th

ART IN THE SALEROOM

sq., 1725, £73 15s. 2d.; a pair of George I two-handled double-lipped sauce-boats, engraved with the arms of Foster, of York, impaling Whitmore, of Apley, Co. Salop, by James Fraillon, 1717, £257 7s. 6d.; and a Commonwealth two-handled porringer and cover, 1657, maker's mark I.N., a bird below, engraved with the Winn Crest, £267. The total for this day's sale was £4,081 3s. 3d. At Messrs. SOTHEY'S, on April 30th, a James I apostle spoon, St. Peter, in good condition, maker's mark an anchor in a shaped shield, London, 1615, realized £32; a fine Newcastle chocolate pot, by Isaac Cookson, 1728, £52; a fine George I plain octagonal coffee pot, by Joseph Ward, London, 1718, 10 in. high, £98; and among the relics of Lord Nelson sold on this day, which were fully certified, a pair of decanter stands, circular, with wooden bases, set in the centres with silver plaques engraved with Nelson's two crests, the moulded borders with gadroon edges, by Robert and David Hennell, London, 1800, 5½ in. diam., £80; the crests are, on a dexter side, the stern of the battleship "San Josef," of 112 guns, which surrendered to Nelson at the Battle of Cape St. Vincent, January 14th, 1797, and on the sinister side the chelenge of plume of triumph presented to him by Sultan Selim of Turkey after the battle of the Nile; a sauce tureen and cover, by Daniel Pontifex, London, 1801, the sides are engraved with armorials and the following inscription: "Presented by the Committee appointed to manage the Subscription raised for the benefit of the Wounded Relatives of those who were killed in the glorious Victory obtained off Copenhagen on the 2nd April, 1801, to Vice-Admiral Lord Nelson, K.B., Duke of Bronte, etc., etc., in testimony of the high sense entertained of the meritorious and unprecedented Exertions in defence of his country, which at the Peril and danger of his life he so nobly sustained previous to the Engagement, and as a token of his brilliant and gallant Conduct during the whole of that ever-memorable Action," Lloyd's Coffee House, John Julius Angerstein, chairman, £500. By the same maker, Daniel Pontifex, and of the same year, are the two tea caddies, formerly belonging to Lord Nelson, which fetched £170 in the F. A. Crisp sale, SOTHEY'S, March 28th, 1935. Probably these caddies also formed part of the Lloyd's gift to Nelson. Lloyd's Coffee House also gave a present to every wounded officer and sailor present at the Battle of Copenhagen. We may be sure if they had not done so Nelson would never have accepted their gift. He bitterly resented the omission of the City of London to pass a vote of thanks to the fleet, wrote a scathing letter on the subject to the Lord Mayor, and refused, in the following year, to accept a personal vote of thanks or to attend the Lord Mayor's Banquet



A GOTHIC OAK CABINET. 6 ft. 2 in. high, 4 ft. 6 in. wide. XVth century (restored)

To be sold by Messrs. Christie, Manson & Woods on June 25th



A PAIR OF FIGURES OF KESTRELS (11½ in. high)
To be sold by Messrs. Christie, Manson & Woods on June 11th.

(see the "Despatches and Letters of . . . Nelson," edited by Sir N. H. Nicolas, Vol. IV, 1845, pp. 415 and 524, and Vol V, pp. 17 and 33). John Julius Angerstein is well known as the owner of the fine collection of pictures, which formed the nucleus of the National Gallery.

GLASS

At Messrs. CHRISTIE, MANSON & WOODS, on April 30th, a "Fiat" glass, the drawn bowl engraved with a rose and two buds, and oak leaf, and the word "Fiat," on an airtwist stem and circular foot, 7 in. high, fetched £14 14s; and a centre dish, the boat-shaped bowl escaloped at the lip and cut with formal foliage, on a square-stepped foot, 13 in. wide, £26 5s.; and at the same rooms, on May 7th, an Amen glass, the bowl finely engraved in diamond point with the Royal Crown surmounting the cypher J. R., and the complete Jacobite Anthem in four verses, ending with the word "Amen" in a scrolled cartouche, realized £262 10s.; and a Jacobite wine-glass, 7 in. high, circa 1750, £6 16s. 6d.

BOOKS AND MANUSCRIPTS

At Messrs. SOTHEY'S sale on April 20th and 21st a Dictionary of National Biography, edited by Leslie Stephen and Sidney Lee, 70 vols., including first and second supplements and errata, cloth (1885-1912), realized £17 10s.; Oscar Wilde's "The Picture of Dorian Gray," first edition, large paper copy, signed by the author, No. 65 of 250 copies, original boards, gilt, t.e.g., dust wrapper slightly defective, Ward, Lock & Co., 1891, £16 10s.; William Hunnis's "Seven Sobs of a Sorrowful Soule for Sinne" (in verse), musical notation, wanting seven leaves (A 1 (? a blank), A 3, A 9, D 1, F 2, F 11, and hL), old vellum, sold not subject to return, Lemo, 1589, £12; and F. Marryat's "Masterman Ready," 3 vols., first edition, presentation copy, inscription on fly-leaf of each volume; "Henrietta Belcher from the Author," original cloth, advertisement in each volume, uncut, 1841-1842, £14 10s.; and at their rooms on May 4th, 5th and 6th Nicholas Breton's "The Sovles Harmony . . ." the sixth edition (A, 811; B, 411), black letter, wants A 1 (? blank or with signature only) and B 4 (blank), A 2, 3 and 4, and B 1 and 2 touched at fore-edge, London printed by George Purslowe, 1622; bound with an imperfect copy of Herbert's "The Temple," 1633, £48; this is one of the rarest books in English literature, and Thomas Dekker's "Lanthorne and Candlelight," or "The Bellman's Second Night's Walke." In which hee brings to light, a Broode of more strange villanies, then euer were till this year discovered. First edition (A 411, the first three signed A, A 2, B 3: 2 lb. signed C, B 2: C-L 1 in fours), black letter, woodcut on title, a 2 cropped at foot, some marginal notes shaved, rust hole in A 1 and 2, unbound, quarto, London, printed for Iohn Busbie, and are to be sold at his shop in Fleet Street in Saint Dunstan's Church-Yard, 1608, £110; this is one of the rarest Dekker items. It did not occur in the fine series in the Britwell Library, and the Huth Library had only the second edition. No sale at auction seems to be recorded, and the S.T.C. cites two copies only (B.M. and Bodleian).

HERALDIC ENQUIRIES

REPLIES by SIR ALGERNON TUDOR-CRAIG, K.B.E., F.S.A.

Readers who may wish to identify British Armorial Bearings on Portraits, Plate, or China in their possession, should send a full description and a Photograph or drawing, or, in the case of silver, a careful rubbing. IN NO CASE MUST THE ORIGINAL ARTICLE BE SENT. No charge is made for replies, which will be inserted as soon as possible in "Apollo."

B. 95. (1) CREST ON CARVED XVIITH CENTURY PANEL.—Crest: A lion's head erased within a fetterlock both or. This is the crest of Windham, of Felbrigg, co. Norfolk.

(2) ARMS ON CARVED CARTOUCHE, circa 1605.—Arms: Quarterly of 6: 1: Argent, a maunch sable, Hastings; 2: Per pale or and sable a saltire counterchanged, Pole (Francis, 19th Earl of Huntingdon, married Catherine, daughter and co-heir of



B. 95. (1)

B. 95. (2). On right



Henry (Pole) Lord Montague; 3: France and England quarterly, a label for difference, Clarence (Henry, Lord Montague was son and heir of Sir Richard Pole, K.G., by Margaret, suo jure Countess of Salisbury, daughter and sole heir of George (Plantagenet), Duke of Clarence); 4: Gules, a saltire and a label of three points, Nevill; 5: Argent, three lozenges conjoined in fesse gules, Montague; 6: Gules, a fesse between six crosses crosslet or, Beauchamp; impaling: Quarterly of 6: 1: Argent, on a bend azure three stags heads cabossed or, Stanley; 2: Or, on a chief indented azure three bezants, Lathom; 3: Gules, two lions passant argent, Strange of Knockyn; 4: Barry of ten argent and gules, a lion rampant ducally crowned or, Brandon Duke of Suffolk; 5: Vert, a cross moline or, Bruen; 6: Lozengy, gules and ermine, Rockley; the whole surmounted by an Earl's coronet. Henry Hastings, 22nd Earl of Huntingdon, Lord Lieutenant of cos. Leicester and Rutland, married 15 January, 1601, Elizabeth, 3rd daughter and co-heir of Ferdinando (Stanley) 5th Earl of Derby; she died 20 January, 1632-3. Lord Huntingdon died, aged 57, 14 November, 1643.

B. 98. ARMS ON SILVER PORRINGER AND COVER, 1686.—Arms: Argent, a chevron between three martlets sable on a chief sable as many crosses crosslet or, Cawdron; impaling: Quarterly: 1 and 4: Barry of six ermine and gules; 2 and 3: Or, a cross vert, Hussey.



Robert Cawdron, of Great Hale, co. Lincoln (son of Robert Cawdron, of Great Hale, by Jane, his wife, daughter of Sir James Dymoke, of Scrivelsby, co. Lincoln, the Champion), born 1687; married 10 September, 1717, Sarah, daughter of Sir Edward Hussey, Baronet, of Caythorpe, co. Lincoln. He died, aged 41, 18 October, 1728, and was buried at Great Hale. Though the engraving round the shield is contemporary with the cup, the shield itself must have been engraved after the marriage in 1717.

B. 96. ARMS ON WINEGLASS, 1769-75.—Arms in a lozenge: Quarterly: 1 and 4: Argent, a stag trippant gules, attired and unguled or, McCarthy; 2 and 3: Azure, three eagles' legs erased *a la guise* or, Gamon.

Engraved 1769-75 for Elizabeth, Countess of Glancarty, widow of Robert McCarthy, 5th Earl of Glancarty (styled Viscount Muskerry, owing to the attainder of his father, the 4th Earl), born 1685; Governor of Newfoundland 1733-5; implicated in the Jacobite rising of 1745 and excepted from the Act of Indemnity in 1747; died abroad, aged 84, 19 September, 1769. He married secondly Elizabeth Farnley (Fearnley), who survived him and remarried, October, 1775, Charles Macarty-More, of Cambray in Flanders. She died 1790.

B. 97. ARMS ON PORTRAIT, dated 1614.—Arms: Gules, on a bend between six crosses crosslet fitchy argent an escutcheon or charged with a demi lion rampant pierced through the mouth by an arrow, within a double tressure flory counterflory gules, a mullet for difference, Howard; impaling: Or, a lion rampant within a double tressure flory counterflory gules, surrounded by a border compony argent and azure, Stewart of Moray.

This is a portrait of Margaret, Countess of Nottingham, daughter of James Stewart, Earl of Moray (murdered with great barbarity by the Earl of Huntley, 7 February, 1591-2). She married, as his second wife, in September, 1603, Charles Howard, Earl of Nottingham, Lord High Admiral of England. He died 14 December, 1624. She, who married secondly, William, Viscount Monson, died in Covent Garden, London, 4 August, 1639.

C. 1. ARMS ON TWO-HANDLED IRISH CUP, circa 1760.—Arms: Vert, a chevron between three bucks at gaze or. Crest: On a coronet composed of fleurs-de-lys or, a buck as in the arms.



These are the Robinson family arms as borne by the Robinsons of Newby, co. York, Baronets, ancestors of the Marquess of Ripon.

B. 99. (1) ARMS ON SILVER SAUCEBOATS, 1717.—Arms: Argent, a chevron vert between three bugle horns; impaling: Vert, fretty or. The arms of Foster, of York, impaling Whitmore, of Apley, co. Salop.

(2) ARMS ON SILVER SALVER, 1725.—Arms: Gules, on two bars or six masles azure, on a canton of the second a leopard's head of the third; impaling: Gules, a chevron between three lions gambes erased or.

The arms of Geare, of Gillingham, co. Kent, impaling Weatherston.

B. 100. (1) ARMS ON TWO-HANDLED SILVER CUP, Dublin, 1708.—Arms: Argent, three foxes heads couped gules; impaling: Gules, a two-headed eagle displayed or, on a chief of the last a rose between two martlets of the first. Crest: A fox passant gules.

The arms of Fox impaling Atkinson. (Note.—The date of engraving of the armorial bearings is circa 1760.)

(2) ARMS ON SILVER FRUIT DISH, Dublin, 1733.—Arms: Quarterly: 1 and 4: Argent, a saltere sable, on a chief gules three cushions or; 2 and 3: Azure, three pelicans argent, vulned proper.

The arms of Johnston quartering Pelham.

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